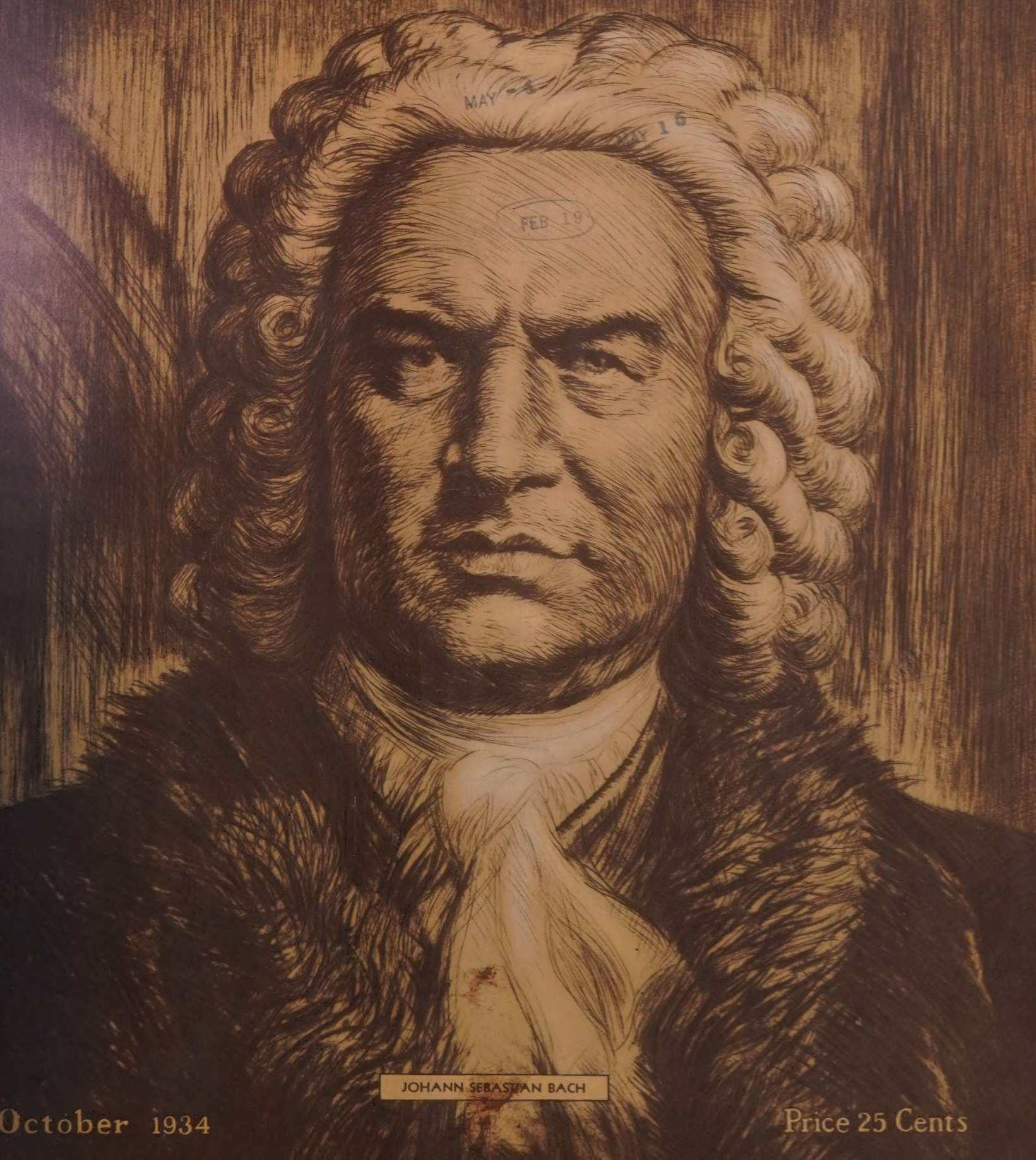


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ested in writing piano accompaniments?  
J. T. A. care of ETUDE.



# THE ETUDE Music Magazine

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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor  
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OCTOBER, 1934

## THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



ALFRED  
BRUNEAU

ALFRED BRUNEAU, composer of "Le Rêve," "L'Attaque du Moulin" and other operas, and internationally known as a critic and author, died on June 15th, at Paris. He studied composition with Massenet, was violoncellist in the Padeloup orchestra, won the *Prix de Rome* in 1881, and became a disciple of Wagner. In 1895 he was made a Chevalier of the Légion d'Honneur and in 1904 became an Officier. His "L'Attaque du Moulin" had its American première in 1910, at the New Theater of New York, by members of the Metropolitan Opera Company, including Marie Delna and Edmond Clement of the original cast.

THE SUBSCRIPTION SALE of seats for this summer's season at Hollywood Bowl exceeded by ten thousand dollars, that of 1929, which had been hitherto the banner year.

A ROGERI VIOLIN recently changed the laws of the Irish Free State. When a music patroness of Dun Laoghaire bought this, that is "regarded as the finest Brescia (violin) in the world," at a price near five thousand dollars, the import duty was about to cause the loss of this treasure to Ireland; upon which a clause was inserted in the Finance Bill allowing the duty free importation of second hand furniture (?) over one hundred years old. The instrument is to be heard at the forthcoming Philharmonic Concerts in Dublin.

HANDEL'S "JEPHTHAH" had four performances, from April 25th to 28th, in a revival by the Scottish National Academy of Music at Glasgow. An innovation was the placing of the chorus in the orchestra pit, while the soloists were assisted in their action by a "Movement Chorus" from the Dalcroze Eurythmics Class.

HANS KINDLER appeared late in June, as guest conductor of a series of concerts by the Concertgebouw of Amsterdam, Holland, when he was greeted with repeated ovations. The event acquired added interest by recalling that just twenty-five years before he, as a boy violoncellist, had appeared as soloist with this famous organization.

THE NATIONAL ASSOCIATION OF NEGRO MUSICIANS, with Maude Roberts-George as president, met in convention from August 26th to 30th, at Pittsburgh. Among the eminent colored musicians and composers in attendance were Harry T. Burleigh, R. Nathaniel Dett, Carl Diton, Rosamond

Johnson, Clarence Cameron White and Florence B. Price. There were educational conferences, demonstrations of teaching methods and programs by eminent composers and artists of the race, with several noted white musicians contributing to the activities.

THE TERCENTENARY ANNIVERSARY of the birth of Count Vincenzo Maria Carrati, who in 1666 founded the Accademia dei Filarmonici (later called the Accademia Filarmonica) of Bologna, Italy, which immortalized itself by early recognition of the talent of the child Mozart, has been celebrated by the Bolognese music lovers.

"FANAL," a near tragic opera with a happy ending, with its libretto by Ritter and Wileminksky of Austria and the musical score by Kurt Atterberg of Sweden, has had a successful première with subsequent performances at the Royal Opera of Stockholm. Atterberg will be recalled as the sensation of the Schubert Centenary, when, all unheralded, he won the grand prize of ten thousand dollars offered by the Columbia Phonograph Company for a symphony apostrophizing the genius of Schubert.

DR. MAX FRIEDLANDER, eminent and elderly professor of the History of Music at the University of Berlin, has recently passed away. Among his remarkably valuable works was a history of the German lied.

THE NORTH AMERICAN SÄNGERBUND held its thirty-eighth National Sängerbund, from May 31st to June 2nd, in the Arena of St. Louis. There was a male chorus of two thousand singers; Dr. Walter Damsrosch appeared as orchestral conductor; and for the matinee on June 2nd there was a concert by massed Catholic and Lutheran choirs, with the United Workman Singing Societies of St. Louis and the Akron Liedertafel of Akron, Ohio, included.

THE METROPOLITAN OPERA HOUSE of New York is being renovated by the installation of new electrical equipment and modernizing of the stage, at an expense said to be three hundred and twenty-five thousand dollars. This is part of a plan of alterations at a total expense cost of six hundred thousand dollars, which will be completed next year.

THE SIXTY-FOURTH ANNUAL FESTIVAL of the Allgemeiner Deutscher Musikerverein (Association of German Musicians) was held from June 2nd to 9th, at Wiesbaden. At the suggestion of Richard Strauss, late spring, to the Reich, an Advisory Board for International Coöperation among musicians was organized to sponsor these events. This Board at present includes representatives of Germany, Austria, Belgium, Denmark, Finland, France, England, Iceland, Italy, Poland, Sweden, Switzerland and Czechoslovakia, with Richard Strauss as its president.

DEBUSSY'S "PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE," in the composer's manuscript, was recently presented to Arturo Toscanini, by Mme. Ganna Walska, in appreciation of his conducting, in Paris, a series of four concerts in memory of Walter Straram, by the Orchestre Symphonique, of which Mme. Walska is a patroness.

"IN THE PASHA'S GARDEN," an opera by the American composer, John Lawrence Seymour, of California, is announced for production by the Metropolitan Opera Company, in its coming season.

THE DETROIT SYMPHONY ORCHESTRA is reported to have drawn an attendance of more than three hundred and fifty thousand people to its concerts in the Ford Gardens of the Century of Progress Exposition of Chicago. Which probably is an all time world's record for admissions to a single month's series of symphony concerts. The concerts of the Chicago Orchestra, on the Swift Bridge, are reported to have been similarly successful.

LEOPOLD STOKOWSKI, magnetic leader of the Philadelphia Orchestra, went to Princeton, New Jersey, as an honor guest of the recent Talbott Festival by the Westminster Choir School. On the last day Dr. John Finley Williamson led the afternoon performance of the first half of the "Mass in B Minor" by Bach but was later called to the bedside of his son, on which Dr. Stokowski gallantly took up the baton and led the evening performance of the last half of the monumental work.

THE WAGNER SOCIETY of Amsterdam, Holland, announces an early performance of the "Arabella" of Richard Strauss, with the composer conducting; the famous organization thus commemorating the seventieth anniversary of the birth of the master.

THE WELLINGTON SYMPHONY ORCHESTRA (New Zealand), with Leon de Mauny conducting, gave, on May 17th, its first concert of the season; when the "Symphony in D minor" by César Franck was the chief work presented. On the program were also Butterworth's *Shropshire Lad* and a *Loreley* for harp and orchestra. On May 31st, the Wanganui Orchestral Society opened its season with Mendelssohn's "Symphony in G minor" as the principal offering, and with Will Hutchens as leader.

THE NATIONAL EISTEDDFOD of Wales was held from August 6th to 11th. Among the adjudicators was Plunkett Greene, the London basso of Irish birth, who will be remembered as a popular oratorio singer in these American events of some two decades ago. The occasion closed with a festival performance of Handel's "Messiah."

"LA CENERENTOLA (CINDERELLA)," by Rossini, was the interesting revival of the spring season of Italian opera at Covent Garden; and in its name rôle Conchita Supervia is reported to have "achieved a brilliant success."

HALL JOHNSON, founder and conductor of the Hall Johnson Negro Choir, received in June the degree of Doctor of Music, from the Philadelphia Musical Academy, of which he was formerly a student.

ETTORE PANIZZA, who succeeded Arturo Toscanini at La Scala of Milan, has been engaged to conduct the Italian repertoire for this next season of the Reich's Opera of Berlin. This is said to be the first time that an Italian conductor has been permanently employed by a German opera house. Fritz Busch will lead the performances of German opera. Panizza won a great success as one of the conductors of the recently closed season at the Colon Theater of Buenos Aires.

CARL ENGEL, probably America's premier contemporary musicologist, has resigned his post as chief of the Music Division of the Library of Congress, to become president of G. Schirmer, Inc., of New York. Mr. Engel thirteen years ago succeeded the late and learned O. G. Sonneck at the Washington post. It is said that he will remain as honorary consultant in musicology in the Library, and that, as a member of the committee under the Elizabeth Sprague Coolidge Foundation, his advice will be still sought in the policies of the Music Division.

THE AEOLIAN OPERA ASSOCIATION of Negro singers of New York gave at Mecca Temple, on June 10th to 12th, three performances of a double bill consisting of Gruenberg's "Emperor Jones," with Jules Bledsoe in the title rôle, and Mascagni's "Cavalleria Rusticana."

THE CALCUTTA SYMPHONY ORCHESTRA (India), for its fourth concert of the season, on February 11th, had on its program the *Overture to "Die Meistersinger"* of Wagner and the "Hymn of Praise" by Mendelssohn. This was the first time that a choral work of the magnitude of the "Hymn of Praise" had been presented in Calcutta. On March 18th the program was devoted to the works of Sir Edward Elgar, as a memorial to the late British master.

HEPHZIBAH MENUHIN, thirteen year old pianist, and sister of Yehudi, will join her talented violinist brother in some sonata recitals during the present season. They received, lately in Paris, the "Candide" Prize for the best recording of chamber music during the year, the composition being a Mozart sonata.

FOUR AMERICAN SINGERS have been added to the roster of the Metropolitan Opera Company for the season opening on December 24th. They are Kathryn Meisle, internationally known contralto, formerly of the Chicago Civic Opera Company; Mary Moore, soprano; Myrtle Leonard, contralto; and Helen Jepson, soprano. Dino Borgioli, Italian tenor, is the chief addition to the male contingent.

(Continued on page 628)



ETTORE  
PANIZZA



KATHRYN  
MEISLE



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**KARL HOYER**—B. Germany, Jan. 9, 1891. Comp., org. Pupil of Max Reger at Leipzig. Since 1926 organist and teacher in Leipzig. Has written organ, orch., piano, and vocal works.



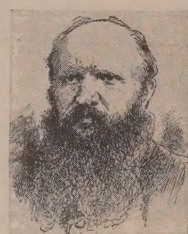
**MARCEL HUBERT**—B. Lille, France, 1907. Violoncello virtuoso. Pupil of Heikking at Paris Cons. Debut at 14 with Paris Philharmonic Soc. Successful tours, Europe and America.



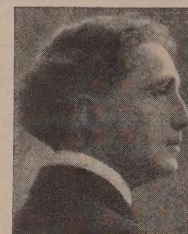
**ILSE HUEBNER**—B. Vienna, Comp., pia., teacher. Pupil of Leschetizky and Dvořák. At 13, played Grieg's concerto under his direction at Prague. Mem. artist-faculty, Cinn. Cons. of Mus.



**GEORGES-ADOLPHE HÙE**—B. Versailles, May 6, 1858. Comp., Pupil at Paris Cons. Chev. of the Legion of Honor. Has written operas, a symphony and misc. smaller works.



**FRANCIS HUEFFER**—B. Münster, Ger., May 23, 1843; d. London, Jan. 19, 1889. Critic, author. Wrote important works on music and musicians. Made Engl. translation of Wagner's letters.



**CHARLES HUETER**—B. Brooklyn, N. Y., 1885. Comp., pia., teacher. Studied at R. Acad., Berlin. Has written over 1000 misc. pieces, many being distinctly tuneful. Res. Syracuse, N. Y.



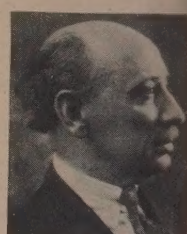
**EDWIN HUGHES**—B. Washington, D. C., Aug. 15, 1884. Pia., teacher, editor. Pupil of Leschetizky. Tours, Eur. and Amer. Since 1917, has cond. Summer Master Classes in N. Y. Res., N. Y.



**HERBERT HUGHES**—B. Belfast, Mar. 16, 1882. Comp., critic, ed. Studied, R. C. M., London. Has done notable research work in Irish Folk-songs. A f'd of Irish Folk-song Soc.



**RUPERT HUGHES**—B. Lancaster, Mo., Jan. 31, 1872. Famous novelist, scen. writer whose pia. pcs., songs, pianistic ability and mus. lit. wks. have made him eminent in the music world.



**JOHN ADAM HUGO**—B. Bridgeport, Conn., Jan. 5, 1873. Comp., pia., teacher. Studied at Stuttgart Cons. Former fac. mem., Peabody Cons., Balt. Operas and orch. wks. Res. Bridgeport, Conn.



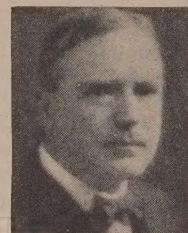
**BRUNO HUHN**—B. London, Eng., Aug. 1, 1871. Comp., pia. Studied in London. Toured Europe. Now active in New York as choral cond. Has written much incl. song, *Intertus*.



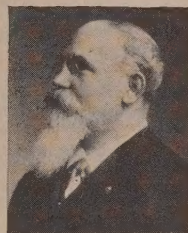
**ARTHUR EAGLEFIELD HULL**—B. Market Harborough, Engl., 1876; d. Huddersfield, Engl., Nov. 4, 1928. Comp., author, ed. Many notable contributions in musical literature.



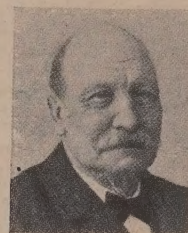
**JOHN PYKE HULLAH**—B. Worcester, Engl., June 27, 1812; d. London, Feb. 21, 1884. Comp., tchr. His Singing-School for Schoolmasters won him fame. Many misc. wks. Wt. song, *Three Fishers*.



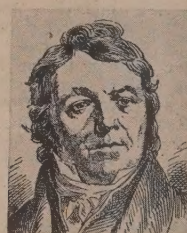
**WILLIAM HENRY HUMISTON**—B. Marietta, O., April 27, 1869; d. N. Y., Dec. 5, 1923. Comp., org., critic. Pupil of W. S. B. Mathews, and MacDowell. Orch. works are important.



**FERDINAND HUMMEL**—B. Berlin, Sept. 6, 1855. Comp. At 7, was a harp-virtuoso. Toured with father. Works: operas, a symphony, songs, piano pieces, ensemble works.



**JOHANN E. HUMMEL**—Born in Austria. Comp., teacher. For many years was active in Vienna as a piano teacher and composer of melodious teaching and recital pieces.



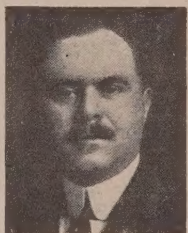
**JOHANN NEPOMUK HUMMEL**—B. Presburg, Ger., Nov. 14, 1778; d. Weimar, Oct. 17, 1837. Noted pia., comp., teacher. Pupil of Mozart. One of Czerny's teachers. Wrote much.



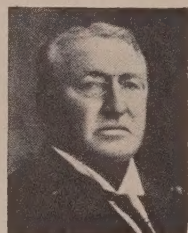
**ENGELBERT HUMPERDINCK**—B. Siegburg, Ger., Sept. 1, 1854. Comp. Studied at Cologne Cons. An intimate of Wagner. Wrote operas (incl. "Hänsel and Gretel") and other works. Died 1921.



**HANS HUMPERT**—B. Paderborn, Ger., 1901. Comp., teacher. Pupil at Frankfurt Cons. and Berlin H. S. for Music. Won Mendelssohn Prize in 1923. Wks.: chamber music and songs.



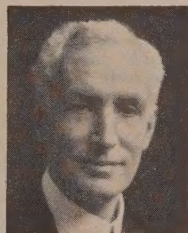
**HOMER CORLISS HUMPHREY**—B. Yarmouth, Me., Aug. 1, 1880. Comp., org., teacher. Studied N. E. Cons., Boston. Has written org., orch. and pia. wks. Fac. mem., N. E. Cons.



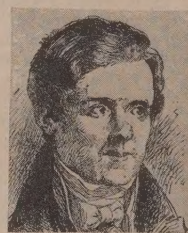
**JAMES GIBBONS HUNEKER**—B. Phila., Jan. 31, 1860; d. N. Y., Feb. 9, 1921. Noted music critic, writer, pia. On fac., Nat'l. Cons., N. Y. Many literary wks., incl. "Old Fogey."



**ARABELLA HUNT**—D. Dec. 26, 1705. Singer, lutenist, singing teacher. Favorite of Queen Mary. Vocal teacher of Princess, later Queen Anne. Purcell wrote many songs for her.



**H. ERNEST HUNT**—Prominent English voice authority, teacher, lecturer. Music Master at King William's Coll., Isle of Man. Has written songs and part songs. A valued Etude Contr.



**FRANZ HÜNTNER**—B. Koblenz, Ger., Dec. 26, 1793; d. there Feb. 23, 1878. Comp. Studied at Paris Cons. Taught piano in Paris. His piano pieces were immensely popular.



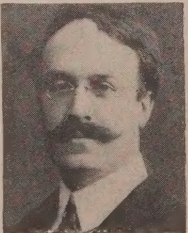
**LOUISE HUNTER**—B. Middletown, O. Soprano. Studied in New York. Has sung with Metropolitan Opera Co., her principal rôle being *Musetta* in "La Bohème." Many concerts.



**BERND HUPPERTZ**—B. Krefeld, Ger., April 14, 1904. Cond., violoncellist. Grad., Cologne College of Music. Has appeared as soloist with princ. orchestras of world.



**ALF HURUM**—B. Christiania, Sept. 21, 1882. Comp., cond. Studied Berlin, Paris and Petrograd. One of the leading younger writers of Norway, his works are acceptably modern.



**HENRY HOLDEN HUSS**—B. Newark, N. J., June 21, 1862. Comp., pia., Stud. at R. Cons., Munich. Has played own concerto with leading orchestras. His other wks. very important. Res. N. Y.



**HILDEGARD HOFFMAN HUSS**—(Mrs. Henry Holden Huss)—B. Brooklyn, N. Y. Noted soprano, teacher. Joint recitals and lecture-recitals with husband. Studio in N. Y.



**ERNEST HUTCHESON**—B. Melbourne, Australia, July 20, 1871. Distinguished pia., educator. Has given notable historical recitals. Dean, Juilliard Graduate School, N. Y.



**VICTOR HELY HUTCHINSON**—B. Cape Town, Africa, 1900. Comp., pia., cond. Former lecturer in music at So. African Coll. of Mus. Has written a symphony and smaller works.



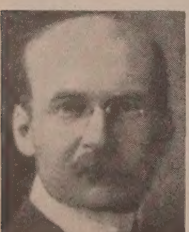
**JOSEPH HÜTTEL**—B. Czechoslovakia, 1892. Comp. Studied in Prague and Moscow. His prize work *Divertissement Grotesque* was played in Wash., D. C., in 1923.



**ANSELM HUTTENBRENNER**—B. Graz, Styria, Oct. 13, 1794; d. Ober-Andritz, June 5, 1868. Comp., pia. Fellow-student with Schubert. An intimate of Beethoven. Many misc. wks.



**ALBERT HUYBRECHTS**—B. Belgium. Comp. Studied at Royal Cons. His "Sonata" for violin and piano won Elizabeth S. Coolidge Prize, 1923. Has also written songs.



**NATHANIEL IRVING HYATT**—B. Troy, N. Y. Comp., pia., org., edu. Grad., Leipzig Cons. Since 1919, dir., org. dept., Converse Coll., Spartanburg, S. C. In 1933, became Dean of music dept.



**HERBERT HYDE**—B. Chicago, May 4, 1887. Comp., org. Studied in Chicago, Paris, London. At 12, held first org. position. Was cond. Mus. Art. Soc., Chicago. Misc. wks. Res. Chicago.



**WALTER HYDE**—B. Birmingham, Engl., 1875. Opera tenor. Studied R. C. M., London. Has sung nearly all Wagnerian rôles at Covent Garden. Now teaching in London.



**AUGUST HYLLESTED**—B. Stockholm, June 17, 1858. Comp., pia. Studied at Copenhagen Cons. Toured Europe and Amer. Asst. dir., Chicago Mus. Col. (1886-91). Misc. wks.



**FREDERICK ILIFFE**—B. England, Feb. 21, 1847. Comp., org., cond. Was org. and ch' master, St. John's Coll., Oxford, and cond., Queen's Coll. Mus. Soc. Orch. wks., pia. pcs., songs.



**ALEXANDER ILJINSKY**—B. Tsarskoye Selo, Russia, Jan. 24, 1859. Comp. Pupil of Kullak. Since 1885, prof. at Cons. of the Philh. Soc., Moscow. Important misc. works.

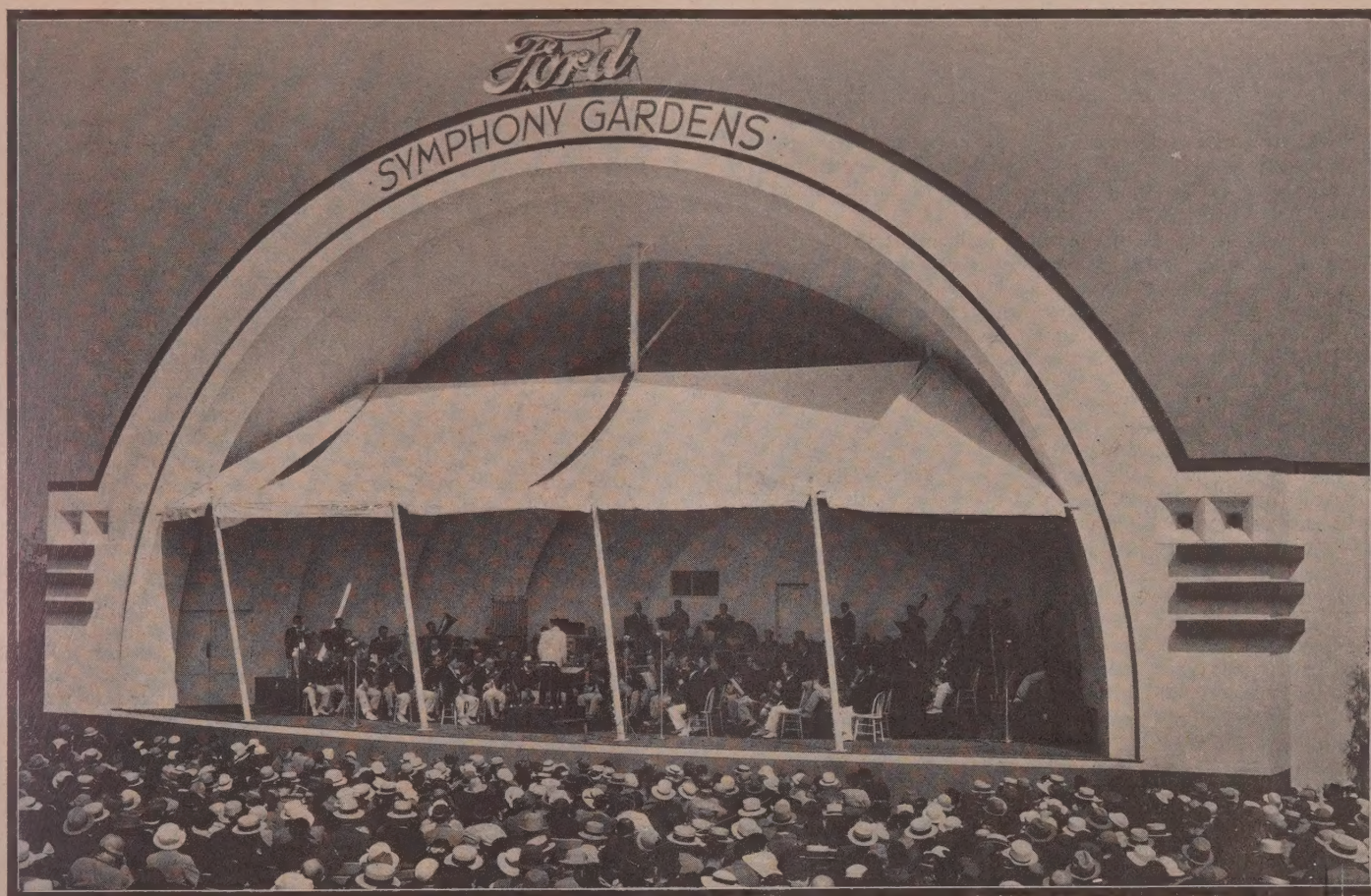


**MAURICE IMBERT**—B. Sens, France, Apr. 23, 1893. Comp., critic. Studied at Needermyer Sch. Has written orch. works and songs. Critic for various musical journals in Paris.



**HERBERT INCH**—B. Missoula, Mont., 1904. Comp. Studied at Eastman School. In 1931 won Walter Damsch fellowship of the Amer. Acad. in Rome. Orch. and small ensemble wks.





#### MUSIC AND INDUSTRIALISM

*Industry has found music "in a big way." Mr. Henry Ford, at the Chicago Century of Progress, engaged the Detroit Symphony Orchestra (Victor Kolar conducting) to play twice a day. Three hundred and sixty thousand people attended these concerts from June 16th to July 16th. At the same time, the Swift Company presented concerts by the Chicago Symphony Orchestra (Eric DeLamarter conducting) in another part of the Fair grounds. (See "World of Music" in the July Etude). The music at this Fair has been magnificent. Dr. Frederick Stock and Mr. Ossip Gabrilowitsch also have conducted their orchestras in these concerts.*

## Music and Regimentation

**Y**OUNG MAN! Young woman! Fate has ushered you into a world rabid with regimentation.

Regimentation is a concept of life which assumes that humanity is a machine and that human individuals are largely cogs in that machine.

Of course, when such a machine exists, someone must run the machine; and that someone is usually known as a dictator. If he is a fine dictator, he goes down in history, like Marcus Aurelius, as a benign ruler. If he is a cruel dictator, like Nero, posterity points to him as a tyrant.

We do not for a moment think that our President, or any one of his experienced advisers, has any fool idea that regimentation is adaptable to America. He has definitely told America over the air that the administration has no such thought. The music of the muskets at Lexington silenced that. George III discovered that a dozen of his machine-finished, regimented Red-coats often were not equal to a rugged individual Yankee farmer in a tree, with a blunderbuss. We are not a people who rest easily in theoretical manacles. (Grant, during the Civil War, taught McClellan the futility of theoretical regimentation as contrasted with individual action.) Americans always have been instinctively rugged individualists; but they also have been law-abiding, and they want laws that insure justice, equality and liberty and at the same time promote business security without hampering initiative. The conspicuous stupidity of regimentation is shown by the monkey-like manner in which certain radical countries of Europe have enthusiastically hired Henry Ford's experts to install Ford methods; and Mr. Ford is,

of all living men, the foremost example of rugged individualism in giant industry.

In music, regimentation is just farcical. A genius is a person who is as far removed from regimentation as imaginable. Beethoven was Beethoven because he refused to goose-step. Regimentation never could produce a Shakespeare, a Dante, or a Hugo. Wagner fled from regimentation in the 'forties of the last century and thus prevented a nearly tragic end to his career.

Art is the development of one's gift from the celestial sources, along lines that are as distinctly individual as conceivable. The moment that art is regimented, it ceases to be art. Certain economic conditions may make class instruction in music study seem desirable; but, not until individuality is emphasized and not suppressed by regimentation, can real art flourish. Therefore the highest in artistic instruction will always remain private individual teaching. Classes reduce cost and are inevitable for some who cannot afford private teachers. Possibly, for many mediocre talents, classes may be adequate. The principles of competition and emulation are also stimulating in class operation. For education in general, however, the tendency is toward smaller and smaller classes, when possible. Probably all education may eventually be on the standards of those of English Universities with individual tutors in many subjects.

The editor's first dose in regimentation came in his student days, a few minutes after he arrived in Berlin. From the top of a bus he espied a regiment marching down the street. Suddenly they commenced to stamp the pavement with that ridiculous goose-step, which reminded him of nothing but a similar



regimentation he had once seen a file of prisoners perform. Sure enough, the reason was the approach of the Kaiser, out for a ride down Unter den Linden. There he was, William II, withered arm artfully concealed, cantering with the austerity of a dozen emperors, and looking with pride upon the military centipedes "regimenting" themselves for his exultation. We have hated regimentation ever since.

If we are to achieve anything momentous in our musical future, we must realize that our great danger is in being regimented by European musical dictators. Not that we do not respect and admire the illustrious achievements of Europe's magnificent musical past; but we must realize that rugged individualism, and it only, is the basis of our musical hope. All that we have done, that is worthy of real mention in American music, has been done by men and women with the pioneer spirit. Many of them had scant training, but they were trail-breakers. They thought out things in their own way and built on new lines. Mason, Root, Mathews, Bowman, Finck, Thayer, Sherwood, Tourjée, Presser, Goetschius, Emery, Andrews—all of these were educators; but creators, not imitators.

In this connection, we are often genuinely fearful of governmental intervention. In Europe, art sponsored by aristocracy and its successor, government, has flourished from time to time. If you think that it has been uniformly successful, you have not heard some of the inferior European orchestras and opera companies, and compared them with our own fine privately supported orchestras and opera companies.

The Century of Progress Exposition at Chicago must forever stand as an example of what properly managed private enterprise may do in comparison with the best governmental effort. This, the most successful exposition of history, was launched at a moment when conditions were so bad (especially in Chicago) that there were grave doubts whether it would be able to open at all. Moreover, everybody said and believed that expositions were a thing of the past. Yet, Chicago's great show was almost as much a private enterprise as General Motors, the Pennsylvania Railroad, Sears Roebuck or the Ringling Circus. True, the profits will go to public and charitable purposes and the whole conception was public spirited; but nevertheless, if the country had waited for the state or national government to put through this great undertaking, it probably never would have become a reality. Credit is due to a wonderful group of Chicago citizens, notably Mr. Rufus G. Dawes, as President, and that amazing Swedish-American with his soft convincing voice and genial smile, Mr. C. S. Peterson, Vice-President, who in the face of the impossible, achieved the super-human, inspired the whole United States with new faith, brought amazing prosperity to Chicago and the Middle West, and obliged the administration to repeat the exposition for a second year. Expositions have a habit of creating huge deficits. One that produces a conspicuous profit, is a curiosity. "Oyez! Oyez! Oyez!" says the clerk of the court, and the jury is the American people.

That profit was due to rugged individualism. Moreover, the scientific, educational, musical and artistic achievements of this exposition, have been of the highest and most inspiring description. Where in the world has regimentation produced anything like it? The daily symphonic concerts at the Fair, by the Chicago Symphony Orchestra and the Detroit Symphony Orchestra, broadcast from coast to coast, have been one of the great musical achievements of our national history. And, both are the results of "rugged individualism."

The slogan of the real American at this time should be, "Goose-step for Geese Only."

#### BUYING A NEW PIANO

THE PUBLISHERS of THE ETUDE MUSIC MAGAZINE never have been in the business of selling pianos, but we have counseled with thousands and thousands of our readers in helping them to make decisions regarding the purchase of a new piano. Obviously, our editorial policies prevent us from en-

dorsing any particular make. That would not be fair to our readers or to our advertisers.

There are certain things, however, that every buyer should consider, in securing a new instrument. The main considerations probably are:

1. How durable is the instrument?
2. How fine is the action?
3. How fine is the tone?
4. How appealing is the case?

If you do not know anything about a piano, and if you do not protect yourself by buying an instrument of a well established make, you are at the mercy of the salesman. It is therefore highly desirable to deal only with merchants of the highest reputation. We have seen many instruments, which have been worth one hundred and fifty to two hundred dollars, sold for over twice as much. If you were going to buy an automobile, you would not be very intelligent if you depended upon the advice of your butcher or your chiropractist. It would be far better to depend on the advice of one or two unbiased, experienced automobile mechanics.

In buying a piano, if you can secure the advice of an experienced, impartial music teacher and an experienced piano tuner, in the selection of any particular instrument, you will find it advantageous, even if you are asked to pay for this service. The thousands of teachers and piano tuners who regularly read THE ETUDE are interested in seeing their patrons secure a good piano. The piano tuner usually can tell the probable durability of the instrument, and he can advise you upon the responsiveness of the action. The teacher, however, will probably be in a better position to advise you upon tone, as success in his profession depends upon the quality of tone that can be elicited from the instrument with which he has to deal. Here again, however, it is a matter of taste. The piano tone that appeals to one person may not appeal to another.

Since a piano will last four or five times as long as the average automobile, the initial investment is an important matter. Unquestionably, thousands of people have been cheated by glib salesmen, into buying cheap stencil pianos. Read the standard advertisements in your musical paper and become acquainted with the best manufacturers' products. THE ETUDE has, during the course of its fifty years, had practically all of the leading makes represented in its columns, and their announcements make very informative reading.

#### THE STUPIDITY OF ANGER

ANGER uncontrolled is almost always destructive, particularly to the one who gets angry. Anger over little things is crass stupidity. Many times, both here and abroad, we have seen teachers, who ought to have known better, fly into fits of self-fabricated anger over trifling mistakes at the lesson. There is no excuse for this behavior, even though the teacher may feel that it is justified by tired nerves. More often it is merely an exhibition of the teacher's superiority complex.

The noted psychologist, Prof. Walter B. Pitkin, in his famous book, "More Power to You," makes these very sage observations which music teachers may well heed:

"In handling people on a job, never waste your energies by getting mad at them or angering them. The human energy used up in the United States, in the form of hot emotions which have interfered with efficiency, is probably more than enough to manage the entire country, its business and its technologies. Discharge as quickly as possible a worker who habitually shows anger either toward you or toward anybody else with whom he must work. He is merely so much sand in the gears of your machinery. When you drop him do not argue with him. But after he has left it may be a kindness to tip him off about the price he paid for his wasteful temper."

Getting mad about really serious things is sometimes unavoidable; but even then you have an opportunity to show your self-control.



# The Secret of Modernist Music

An Interview with The Foremost of Modern Impressionist Composers

ARNOLD SCHÖNBERG

Secured Expressly for The Etude By LAURA REMICK COPP

TO THE ETUDE readers this message is given. The only way to understand and enjoy modern music is to hear it as often as possible; hear, hear, hear it, a hundred times. That is the only way. The present generation is conservative and accustomed to certain scales, keys and chord combinations, so that their hearing has always been along these stereotyped lines. The new generation may "catch" the modern idiom, as they are not so hampered by precedent. But to understand modern music, one must study. It is a science to be investigated like any other.

"To know Bach, Beethoven and other masters, we studied their works; and if we had no clear conception of the fugue and the sonata forms, as presented by them, our critical opinions of them would lack foundation. And so a clear view of modern art can be attained only after examining the technical ideas and innovations. A knowledge of the classics interferes with this understanding of the new and exotic more than an acquaintance with French, German or other language would interfere with the study of Chinese. Repeated hearings are the only solution. A prominent violoncellist told me he played a Bloch quintette seventy-five times before he really heard it, and then he liked it.

## The Courage of Individuality

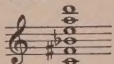
AS TO MY own music, years before I had the courage to write out what I heard it came to me from—well, perhaps from the devil—but I heard and heard and finally chanced it and wrote. Art is ever changing. It must be, to create and live. After so long a time, it is better to wipe away all existing things and to start fresh.

"The acceptance of that which is new is, in general, difficult for men. The very people, who, because they have a conception of beauty, eventually possess such a thing as culture, defend themselves and what pleases them with decision against the new, which should in their opinion have the effect of beauty, whereas as a matter of fact it only tries to produce truth. Age-old systems of music have reached their limits and old theories have been run to death; the new must be tried.

"In the early centuries a third was considered a dissonance, as only fifths and octaves were accepted; but for me no dissonances exist. Consonance and dissonance are merely a matter of degree, anyway. Modern composers have not changed the fundamental principles of music. Many of what are considered ultra-modern chords are merely what were once known as passing or changing chords, with the distinction that they now leap over resolutions formerly considered indispensable. Thus, totally new harmonies, new combinations of tones are formed. One dissonance succeeds another, apparently for no particular reason, causing the mood of music thus written to be frequently elusive and baffling definition; for I do not resolve all dissonances (some may ask, 'Do you resolve any, Mr. Schönberg?'). I allow them to follow each other, or to merge into other chord combinations without resolution. This produces to ordinary ears strange chords (of so-called Schönbergian color). A grouping of fourths, g-c-f, c-f-b flat, for example, gives new effects resulting from the strange sounding together of these tones and inter-

vals. To one accustomed only to those built up in thirds, these newer combinations sound wrong, but Scriabin built chords of other intervals than thirds, such as

Ex. 1



I do not consider my music as atonal, but rather as non-tonal. I feel the unity of all keys. Atonal music by modern composers admits of no key at all, no feeling of any definite center. It is not, however, a matter of mathematics, for in music as in painting and in architecture it is a thing one feels rather than something one understands."

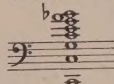
To a question calling him to account for the unusual leaps of his melodies, Mr. Schönberg replied, "My melodies leap, yes, but so do those of Brahms." Here he illustrated on the piano one by Brahms that does leap; and it is true that he did not always adhere to his "trapeze" form of melody, as Robert Haven Schauflier, in his recent book on Brahms, calls it; but he did skip about. Surely though Mr. Schönberg must admit and probably does that no composer's melodies leap from top to bottom, from highest octave to bass register, as do his. By the way, a suggestion may not be out of place. This composer's melodies can be more easily heard if the skips are deleted, as it were, and if all the pitches that are on different planes, or in different octaves, are put as nearly as possible into one and the same octave. Try it. It helps. Naturally this changes intervals and the effect.



ARNOLD SCHÖNBERG

with c-e-g-c-e as the harmonic pattern.

Ex. 2



Instead employ the so-called higher harmonics and build chords from them.

"When one considers all of the semitones in an octave of equal importance, the music thus formed has in consequence no feeling of key or tonal center in the old sense; but, as I said previously, there is a feeling of all keys merged into one or a unity of keys. (Does it, perhaps, follow the socialistic tendencies of the times?) But, at least, it is a very democratic way of conceiving music, as there is no dominant, dominus or master. All of this sounds strange indeed to ears not at all used to such harmony.

"From these twelve very democratic tones and different combinations of them spring

"I HAVE A basic set of twelve tones," he continued, "which are the semitones in an octave, c, c-sharp, d, d-sharp, e, f, f-sharp, g, g-sharp, a, b-flat, b-natural and which I consider of equal importance (not, as of old, first the tonic, then the dominant, [dominus master], which governs the key, then the sub [or under] dominant, and so on; but all are equal). "This is most strange to ears hearing the other way; but it is not necessary longer to use the first few harmonics, as has been done so long,

my melodies or musical ideas with which I work and which I then develop as any composer does. These melodies are harmonized and there is, of course, logical connection between the melody and harmony and unity in following chords."

So Mr. Schönberg takes away from us all of our keys, major and minor (for there would be no such distinction in his "all-are-equal" ideas); and all of our scales (using only the chromatic, if he uses scales). He disregards our system of harmonics, that is, the lower, simpler ones, upon which our chords have been built. He eliminates our scheme of resolutions of chords, piling unresolved ones on top of each other. He changes our chord construction, which has been to form chords of thirds. He does away with the relation of tones and the idea that some—such as dominant, leading tone, rest tones, active tones and others are more important than others in the scale. He has revived the free barless rhythms of the old Netherlands music of the fifteenth and sixteenth centuries—barlines in such places being considered a nuisance, as they tempt one to render false accents; especially when such difficult conflicting rhythms are his!

## Sincere in Art

SO WHAT ARE WE to do but hear, hear, hear until our ears are attuned to the new state of things.

At least we know he is sincere; for in his *Harmonielehre* he says, "I have learned this from my pupils. From the faults of my pupils when I gave them insufficient or wrong instruction, I have learned to give them the right instruction." This proves his sincerity. His vision is an intensely individual one, to which his technic has been made to correspond.

Asked if any color stimulates him as red velvet did Wagner, or if country scenes or air help as they did Beethoven or Brahms, he said, "No, I love all beautiful things, but do not depend on them for stimulation or inspiration. I write because I feel like writing. Something, perhaps like an electric wave, touches me; then I write because I must. The urge is from within and I write what comes to me. At first hearing this music may affect one as it would a cabinet maker if he were asked about the cosmos; but it can be understood and liked if heard sufficiently, and if the aesthetic ideal is understood.

## Art True to Ideals

"ONE CANNOT do all things equally well; nor should one undertake too much; so I chose my music and have not painted for twenty years. I had no tangible ideal to express in my painting, nothing I can put into words, neither have I in my music. I portrayed subjects as I saw them, just as I write music as I hear it. I see beauty in an eternal struggle for truth and perceive that fulfillment is always the point to which desire tends, but which could as easily be the end of beauty; and I realize that harmony—counterbalance—is not a motionless state of inactive factors but a balance of the most highly strung forces, which cause struggle to take place in life. If I have a musical creed, it is that to represent life in art, with its mobility, its possibilities of change and its necessities, to acknowledge development as the only

(Continued on page 609)



A BIT OF AUTOGRAPHED MANUSCRIPT OF SCHÖNBERG



# Good Teaching Pieces

By MAY ZENN KAUFMAN

THE WRONG PIECE has been the cause of many a pupil's discontinuing of music lessons. Because of this, a discriminating choice of teaching material is one of the greatest factors in successful instruction. Of course this raises the question, "What is successful teaching?" And the answer to this depends largely on the aim of the individual teacher.

Now the aim of the writer has been to enrich the life of the pupil by awakening a love and appreciation of good music; enabling her to enjoy good music, intellectually as well as emotionally; and helping this pupil to find joy in self expression at the piano. There is no attempt to make a concert artist out of every pupil, for the simple reason that every pupil is not a potential virtuoso and therefore has neither the interest nor endurance necessary to survive the intensive study requisite to concert performance.

## Inward Growth, Not Outward Show

THE AVERAGE PUPIL is studying music for culture; and, where there is not unusual talent, one may feel successful, so far as that pupil is concerned, if she has cultivated an appreciation and understanding of good music and acquired a technic that will enable her to play well enough to give enjoyment to both her listeners and herself. Experience would indicate that the aim of most pupils is to become parlor, or home, pianists. In other words, they are studying music for cultural background and to be able to play music of a moderate degree of difficulty.

Now to accomplish this will require, on the average, about six years, and if the teacher is to realize this goal, she must be able to hold the student's interest at least that long. So at once the question arises, "How are we going to do this?" And one answer is that, without the right selection of teaching material, all other means will be rather sure to fail.

## Study the Individual

EVERY PUPIL presents a new individuality to be reckoned with. Perhaps this will be made clear by a few words from "The Art of Selecting Teaching Material," by John L. Bratten, former editor of *Music and Youth*: "Keen ability to read human nature plays an important part in the selection of teaching material. Proper selections can be scarcely made by teachers unable to estimate character or unable to gauge accurately the plane of a pupil's aspiration." To which might be added, "or the limit of a pupil's ability."

A campaign must be planned, so to speak, to develop each individual musically to his fullest capacity. In this, the first essential is to keep him interested. Now it may be assumed that most pupils are interested when they start taking lessons. How, then, are we going to hold that interest? Of course there are various ways to keep it alive, such as recitals, prizes, and competitive games. Some people may not approve of prizes; but personal experience, has proven that they are a great help. And still the greatest factor of all is the selection of material.

## The One Essential

ONE THING is most certain; and that is that, if there is to be any success, the pupil must be held—for both the pupil's sake and our own. Many a child has closed the piano in tears and despair, because he just simply could not get that piece, no matter how hard he tried. And why? Because the piece was technically far too difficult for him, or beyond his interpretative

comprehension, or both. Or perhaps he had practiced so long on one piece that mother grew tired of hearing it and thought Johnny wasn't making any progress at all; and so she decided to try another teacher. Or it may not have had a tune, and he didn't like the music anyway. Perhaps there was one part he just couldn't get—so "What was the use?" Or it may have sounded like a baby piece, and his friends ridiculed him. It may have been so long that nobody wanted to listen to it. And so there are many reasons why the wrong piece might lose a pupil for a teacher and lose a child to music. There is no doubt that many of our readers have had at least one of these experiences, though this may not have been realized at the time.

An experience with a ten year old boy comes to mind. He had taken music lessons for two years and stopped because he seemed unable to get along and lost interest. The mother wanted him to try again and brought him to my studio. His former teacher had given him MacDowell's *Shadow Dance* in his second year. Of course the boy could not master it and was discouraged. It was far beyond his stage of advancement. Another experience was with a girl who had studied six years and, during the last three of these, had had nothing but Bach or Beethoven. Now of course there is no fault to be found with Bach or Beethoven; but her interest died because the diet was not varied enough.

## Intrinsic Essentials

LET US enumerate what are some of the necessary elements in a good teaching piece for the average pupil.

1. It must be melodious or descriptive.
2. It must be of a nearly even degree of difficulty throughout. If it has tricky measures that are overly difficult to

master, it may be discouraging. On the other hand there are times when a difficult passage will induce an ambitious pupil to work only the harder, just to make it go as well as the rest of the piece. Much depends upon the individual.

3. Its degree of difficulty should be not beyond the ability of the pupil, but rather just inside it.
4. It must not be too long. The child tires before it is learned, and the mother tires of hearing it. Along with these, if the child has many lessons on it, the mother is apt to think she is not making fast enough progress.
5. Of course it must have musical value. We must not use trash. We want to develop good musical taste; even though sometimes, to gain an end, we find it necessary to use something below our chosen standard. Any music is better than no music. If nothing better will interest a pupil, give him jazz till he can be gradually lead to folk music and then to the popular classics.
6. It must provide specific material for the improvement of the weakness in the pupil's technic—such as a weak left hand or wrist, a deficient staccato or melody touch, finger dexterity, and so on.
7. Sometimes it is necessary that the piece have an appeal to the parent. If mother or dad does not like the piece (and there are times that they are thoughtless enough to say so), the child loses interest.

## Like Pupil, Like Music

NOW WE HAVE BEEN dealing mostly with the average pupil and the average parent. Our aim should be to en-

## Acting Theory

By ISABEL I. COLVILLE

CHILDREN love to act. Taking this into consideration, I found a way to impress certain theoretical facts on the minds of the members of my children's orchestra.

Some of them are only seven or eight years old and, being country children, have had no musical training in school. So, with the exception of a very few who are taking lessons, I have virgin soil in which to implant my idea. This is to make the children "act" notes, scales, time, intervals and anything else I can manage to teach in this way.

Take "time," for instance: for duple time, we take one large and one small child; the large child counts out loud a strong "one" and the small child a soft "two." For triple, one large child and two small ones are chosen. For compound duple, there are six children in a row, one large, two small, one large, two small. The larger girls accent their counts. Then, to get compound triple and quadruple, we add the required amount of children.

For the scales, we have eight children sing the names of the scale they form;

then the group divide and form the tetrachords. When it comes to sharps and flats, smaller children act the parts of flats and the larger ones of sharps. We take different groups and repeat until all have had a chance.

For intervals, for example, a major sixth, six children take the floor and number themselves. In this way they learn to know that intervals are reckoned inclusively, a fact which seems to cause considerable confusion in children's minds.

The notes we form next, one child being a whole note, forming a circle with her arms over her head. Another forms a half note with one arm rounded at the shoulder. For the quarter notes we put a black paper behind the half note, and, for eighths and sixteenths and thirty-seconds, we have little children cluster at the feet of those others to form the required number of crooks.

The gist of the matter is that when a child acts a thing that child remembers what he has acted.

"The final verdict is always given by the public. I grant you that the public's opinion is founded on, and guided by, the professional musician. I cannot remember a single instance in modern times where a composer who has made a great name has not got the leaders of his profession to thank for it."—Sir Landon Ronald.

rich their lives by developing in these children a love and appreciation of good music, enabling them to enjoy listening to good music intellectually as well as emotionally, and to find joy in self-expression at the piano.

An excerpt from Haydn's "Surprise Symphony" was given to a little girl of eight, who had innate taste for music. She is quite partial to Haydn, and so is her mother, who also has a fine feeling for music.

On the other hand *The Race*, by Barnes, was used for a boy of nine who does not care about Haydn but wanted something a girl would not play.

A *May Day*, by Rathbun, was given to a girl who had difficulty in memorizing. It is short and melodious, has a lot of repetition, and so is easy to memorize. *Swift Swallows' Waltz*, by Hipsher, is easy to memorize, tuneful and short.

A *Tarantelle*, from "Suite Mignonne," by Rogers, helped a girl who is slow in her movements. Tarantelles often make a lazy child work. The story of the tarantelle intrigues them and seems to furnish an incentive to work. Tarantelles are very showy when well done, and there are others by Giese, Heller, Pieczonka, Poldini, Koelling, and Lomas.

Arpeggio numbers are most useful. They are relaxing and usually melodious and showy, like the *Fairy Harp Song*, by Ketterer, for an older beginner. *Speedboat*, by Crawford, is made up of chromatic scales and is very descriptive, with a lovely melody running through it. The lazy thumb of a child was cured by *Speedboat*. *The First Butterfly*, by Torjussen, was used for a pupil who had a very lazy thumb. It appealed to her imagination and she learned to play it very daintily. *Spring is Here*, by Kerr, is another dainty number. *Boy's Dance*, by Gade, is an excellent boys' piece. Its title camouflages the fact that it is made up of scales and arpeggios. But it is short, melodious and brilliant; and boys seem to enjoy working on it. *Knight Rupert*, by Schumann, is another good boys' piece. But this should be given only to an earnest pupil, because the middle part is not easy.

## And Others

AN ESPECIALLY happy experience came through Massenet's *Élégie*. A pupil had previously had several other teachers but seemed never to get anywhere. She was fourteen years old, very tall, graded about second or third year, and, rather surprisingly, wanted very much to play at our public recital. Much thought was given to the selection of a suitable piece for her, especially as she was very inhibited and played timidly on the top of the keys. Well, in playing Massenet's *Élégie*, she developed a very lovely touch and played her piece so well at the recital that her mother actually shed tears of joy. The piece is not showy, but it is easy to learn, is excellent as music, and so is a splendid piece for a late beginner.

Of course when we get to the more difficult music we all have a wider acquaintance. A few of such favorites are: *Etude de Style*, Ravina; *Impromptu in C-Sharp Minor*, Rheinhold; *Butterfly*, Grieg; and *Butterfly*, by Lavallée; *May Night*, by Palmgren; *Clair de lune*, Minstrels and Gollywog's Cake Walk, of Debussy; the *Impromptus*, by Schubert; and the great fund of nocturnes, waltzes, fantasias, and so on, by Chopin and the other masters.



# Mother, Make Music Study Delightful

By BLANCHE STEPHENSON WELLS

*How a tactful mother made her children practice and like it*

ONE OF THE MOST VIVID recollections of my musical childhood is of my eleventh birthday. In our no child's education was complete but music lessons. Music lessons meant practice, and practice meant business. And practicing was done every day, Sundays included. On Christmas or Thanksgiving one might be excused, but on ordinary holidays, or birthdays—no, indeed, my birthday fell on Saturday. To be in the day; but this was morning, at our house the practicing was done in the morning. On Saturdays I practiced nine to ten. The other children in neighborhood choose, strangely enough, street in front of our house for a vigorous game of Pom-pom-pullaway, my favorite sport.

I sat at the piano, one eye on my music, mother on the street. At the end of the half hour, when I was allowed to stretch my legs," I stood at the window and gazed at the joys without. I remember, as though it were yesterday, the pattern of the lace curtain through which I looked, the style and color of the dress I wore, every detail of the table beneath the window. The other children were laughing and shouting. I waited thirty whole minutes yet to do before they could join them. As I turned back to the piano, I am reported to have said with deep sigh, "Eleven long years of hard-

Rather, we say, "O Will, dear, don't you want to mend the leg of the kitchen table?" And we smile when we say it. By the same token, we cannot say, "Bob, go to your practice." Perhaps we try, "Bob, let's take a turn at those duets. I'll play the bass this time and you take the treble. I've been rather selfish taking the easy part all along." Before the boy knows it he is in a good humor and we gradually ease into scales and triads, and before he begins to tire we slide back into a Boy Scout march.

Since educators in academic subjects are all agreed that a considerable element of play must enter into a child's early experiences in learning, why not carry this thought over into the practice hour? A good game which pleases most children is managed by having mother take the part of "a lady at a recital." As soon as our little student has arrived at the place where the given piece can be played without assistance, mother retires to the extreme end of the room. She must not take an easy chair or relax on the couch. No, indeed! She must select a straight and dignified chair and carry out her part of the game by imagining that she is one of the many ladies attending a recital.

The first time or two, mother will com-

pletely forget that she is not just mother. She will, when the child hesitates or begins to feel for a note, call out "g-sharp, darling," or "second finger" or "third position."

To which our little friend will answer, "But, mother, you don't know this piece. You're a lady at a recital!"

Then mother straightens up and murmurs an apology; and when the piece is successfully finished she gives very generous applause. Sometimes she even asks for a repetition of the performance, she enjoys it so much!

## Mother's Interest First

BUT LONG BEFORE we arrive at the "lady at the recital" stage, there has been some thorough work on the part of both mother and child. For it goes without saying that we must practice with our children if we expect to get results; also that we must accompany them to their lessons and listen attentively.

For young children, it is a necessity to have a pointer for practicing. Little children must look back and forth from printed page to hands, and it is a strain on the eyes, as well as an obstacle to concentration, to have to search for the place. Since a lead pencil is too short, and a regular

baton too heavy, we have found an excellent compromise in the long fireplace matches which we keep beneath the mantle for double use. It goes without saying also that the practice hour should, as far as possible, be uninterrupted. Of course, if one is alone in the house with the child, the ever-present telephone and doorbell must be noticed; but how often, even when unnecessary, we leave the scene of action to handle some situation which could wait. Even "just stepping out for the mail" or "just glancing at the paper" often completely ruins an ideal situation.

## Agreeable Study Conditions

CLING tightly to the idea that morning is the time for practicing. A half hour before school is worth an hour later in the day. The ideal is a half hour of intensive work in the morning, with one or two ten-minute periods at noon or evening, for duets or for a review of things already mastered. Some mothers, in their enthusiasm, require too much practicing. There is plenty of time, when a definite talent has been discovered, and the study of music becomes a specialty, to attempt more than an hour of daily practice.

Physical conditions are important. A well-tuned piano and a good light are indispensable. Artistic surroundings may help; but, no-matter how beautiful a room we have or how fine our grand piano may be, we still may lack some of the essentials for good work.

There is considerable difference of opinion concerning the age at which children should begin music lessons. Our boys began at the age of six; and, since we were never quite satisfied with their progress, we began early to discuss when our little daughter should begin. At a family consultation one day, one of her big brothers said (she was out of hearing), "Gosh, Mom, I'd start her; she's pretty 'n everything, and when she gets in school they'll keep her so busy she won't have half the time she has now." Incidentally, the other day he remarked: "Mother, I think it's swell you started her early. She'll be through with the drudgery before she knows any better."

## Growing Into It

SHE STARTED at four-and-a-half and could write notes before she learned to write numbers or letters. One day, when she was in the first grade at school and just learning to read, I pointed to a question mark and asked her what it was. She hesitated a moment and then said, "I guess it's a rest."

All children sometimes get tired of practicing, no matter how well it is managed. It is expedient to be ready to meet these situations. It is a good idea to have some flash cards around for such occasions. We use the small music note game which gives all the notes on the piano on separate small cards. These also may be placed on the piano in their proper order, but I like the flash card method better. It seems to promote faster sight-reading. Once in a while we use the entire practice hour on this and similar little devices. (If this accomplishes nothing else it makes the child feel that mother is human.) Also, once in a long while, we cancel practicing or the lesson, for a party or a trip.

(Continued on page 619)

## The Magic of Motherhood

HOW THIS BUSINESS of making children practice has long been considered a hardship by both mother and child, and this should not be true. It can be made a pleasure if we mothers are willing to put into it the same quality of thought that we give to other important phases of our children's education. Of all individuals who can make a child like music, the first is mother. Father may provide a good piano and plenty of moral support; other members of the household may afford excellent cooperation; the music teacher may furnish the best of plans; but the child is going to practice, it remains to mother to do the job.

I believe that the average mother thinks she wants her child to have musical advantages. But the path is thorny and ascent slow; and, with the complication of a million things to do, she is likely to give it up for one reason or another and perhaps to deprive her child of something that leads to his after happiness. Then, too, her mother frequently is cooled by hearing the ill-considered remarks of some so-called child psychologist, on this subject. Many of us, not fully appreciating the place of music in the life of an individual, dispose of the subject by stating that children could not be made to practice.

## Use Feminine Wiles

SEE NO reason why they should not. Do we not make them wash behind their ears? Most of them do not want to wash; so it might be an interesting experiment to ignore a little dirt and see that they practice. Most of the trouble comes from our method of attack. We must make them like it. Do we say to our husband, "Will, go and mend the leg of the kitchen table?" Hardly, if we want it mended.



THE AUTHOR AND HER FAMILY  
Mrs. Blanche Stephenson Wells with her three musical children



# The Two Manual Accordion

as Compared with the Standard Piano Accordion

By the noted Concert Accordionist

FREDERIC A. TEDESCO



TEDESCO AND HIS ACCORDION

ANOTHER TYPE of accordion has come into use within the past year. This is an accordion with a piano keyboard on each side, and because of this it may be called a two manual accordion. Incidentally, a similar instrument appeared some twenty years ago but did not attract much attention. Many rash claims have been made for the two manual accordion, some of them rather to the detriment of the button accordion. The following discussion, therefore, may serve to clarify some of the disputed points.

A distinct advantage is that piano music may be played, as written, on this instrument, without previous analysis by the player. The left hand, as regards fingering, is manipulated as in playing the pianoforte—except that the performer must hold the accordion and work the bellows. Hence it is not necessary to have the music specially arranged—a great convenience for one who wishes to play two or more instruments in the modern dance orchestra. This also is of great assistance to the average dance musician, who may not possess a thorough knowledge of harmony. Furthermore, a vastly wider choice of music is open to the player.

## How It Operates

THE NEW KEYBOARD for the left hand does away with the many bass buttons, which have discouraged beginners in "the art of push and pull;" unnecessarily so, as the left hand part is much the easier of the two. In such cases, it has been found sometimes that pupils only slightly interested will not take the proper time and effort to master the button bass keyboard.

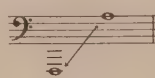
From the accompanying picture it can be seen that the keys are arranged in a semicircle. This is to permit the player the necessary freedom of his wrist to reach all the keys. The left arm in the bass strap works the bellows, as with the button accordion, leaving the hand free to swing up and down and to reach any desired position. The right hand keyboard is played like that of the button accordion.

This new left hand keyboard has a most interesting range consisting of three full octaves and a third.

The entire range for the left hand, with the switch bar, is



The range of the two manual accordion, without the switch bar, is



This range is remarkable, if one considers that it is all produced within a space of about twelve inches. The performer need not move his arm to play these tones. This large compass is accomplished with the aid of our old friend the bass switch, or shift bar, which was discussed in an article, "The Story of the Accordion," in THE ETUDE of December, 1930. Having played from the third F below Middle C up to the first E, the performer touches the switch and, by playing the same keys, secures sounds an octave higher, and proceeds chromatically up to A above middle C.

As the right hand overlaps the left, this instrument enables the artist to play a chromatic scale from two octaves and a fifth below Middle C to the third A above it; five octaves and a third.

The entire compass of a two manual accordion is



The octave shift bar is within easy reach of the performer and is at the top of the keyboard (same length as keyboard). By pressing the switch you drop out an octave between lower F and E on the keyboard. The result is practically similar to the range of the pianoforte.

## Tonal and Technical Possibilities

ON THE BUTTON instrument, the claim is made by some that accordions cannot play an arpeggio in its original form. For example, in the chord C-E-G and the octave C, the player of the button accordion can get C-E and G; but when he reaches for his octave C he gets, not the octave, but his original C. In actual practice this C could be reached by the use of the bass switch.

Another rather misleading statement is made about the dominant seventh chord on the button accordion. For instance, in playing the chord middle C-E-G and B-flat, the effect is just like that produced by a quartet in which the lead, alto and tenor voice can be heard, but the baritone voice is silent. If the baritone or bass voice is left out we lose the fundamental character of the chord. It is very difficult to understand that an instrument in such wide use as the piano accordion could have attained its present importance in spite of such an omission. The writer never has heard of

an accordion that could not sound the fundamental of the chord. Even more confusing is the diagram accompanying this statement, which gives the impression that the third of the chord is left out. The fifth of the dominant seventh chord in the newer button accordion is eliminated and not the third, while in the older style button accordion the full dominant seventh chord is played.

## Other Difficulties

A SOMEWHAT SIMILAR claim is made regarding the diminished seventh chord, C, E-flat, G-flat, B-double-flat. The button accordion is compelled to drop out the middle "C." Here the tenor voice is silent. This gives a shallow chord, a chord that lacks color. The fact is that this chord can be played in full as written and the result is very colorful and brilliant rather than shallow.

Another defect in the two manual accordion is in the size of the bass keys, which are so narrow (especially between the black keys) as to make them decidedly awkward to play. Then too, one must consider the difficulty of manipulating the bellows and at the same time attempting to play chords with three or four fingers of the same hand while working the switch. With the button accordion, on the other hand, one simply presses a single button and gets the desired chord.

If one wishes to perform on the two manual accordion in a fairly acceptable manner, it will take quite a period of study, as its intricacies are as many as those of the button instrument, if not more.

With this type of accordion it is said to be possible to play modern chords more easily than on the button instrument. The following chords can be played on the two manual accordion:

1. Augmented chord
2. Ninth chord
3. Eleventh chord

One can also play thirds and sixths on this bass. Latest button accordion now has a special augmented chord.

On the other hand, this does not mean that the button instrument cannot play any of these chords. It can, although some of

them cannot be played entirely with the left hand.

## Turning Point In Accordion History

MANY GOOD THINGS may be said of this new accordion. It may be a new era for the instrument. It may produce modern harmony in the left hand more easily than the button accordion, but it may be also that it loses the fascination and glitter that belongs to the standard instrument.

One prediction that can be made safely is that players of the button accordion will not be converted in any great numbers to this innovation. The appeal will be largely to the pianist, although even this reaction is rather difficult to foretell.

## MUSICAL PEPPER BOX

### In the Name of Art

"I don't believe that chap can sing a cantata," remarked the lowbrow music manager.

"Oh, I don't imagine he can sing an iota," said the highbrow.

"Well, mebbe not," he agreed. "We gotta keep him to solos then."—*Lebanon Express*.

\* \* \* \* \*

### Might Be Worse

"So your daughter has become a soloist?"

"Perhaps," answered the old man wearily, "I ought to be thankful that she isn't a trio or a quartet."

\* \* \* \* \*

### The Real Thing

"Gladys, what in the world are you doing?"

"We're playing restaurant, mamma."

"But why is Howard pounding on the dishpan?"

"Why, mamma, we can't have a restaurant without a jazz band, can we?"



A TWO MANUAL PIANO ACCORDION



# The Stabat Mater and Its Illustrious Composers

By HON. TOD. B. GALLOWAY

IN THE INTERESTING study of the growth and development of music there is no subject more fascinating than that of the evolution of ecclesiastical or church music.

The Hebrews, we know, got their first seeds of music from their neighbors the Egyptians. From the *Song of Deliverance*—the *Song of Moses*, as related in the Bible, and as sung by Miriam and her companions—down through Bible history, we have the interesting story of the growth of the Hebrew liturgy. This we follow until the great Date of the birth of the Savior of mankind.

Just how the new and struggling church derived from its Hebrew traditions the evolution of religious music pertaining to the New Story, and how our early church fathers were able to bring about a Latin liturgy suitable to the new religion, are problems of the greatest interest.

## Beauty in Birth

HOW THE EARLY FATHERS, in the Latin verse, told the story of the mystery of the Incarnation, is beyond our comprehension. It is a chain that runs like patterned golden threads through all Christian poetry worthy of the name. And it is that, in the "Stabat Mater" of an early hymn writer, it appears in the perfection of the present form of this immortal, not peerless, hymn. But little time elapsed before it became widely known; for it found early use in devotional exercises, through the direct encouragement of the clergy. Not, however, until some four hundred years should elapse, did it become part of the Roman Missal; and it still is sung on the Feast of the Seven Dolors of Holy Week and during the Devotions for the Way of the Cross.

## Which Move the Heart

THAT THIS POEM, inimitable in its tender pathos, has fascinated the imaginative ones of many countries is shown by the numerous translations into various languages. One rendering into English, by Bishop Mant, is particularly striking and begins with the beautiful line, "By the cross sad vigil keeping"; and another by Rev. E. Caswell is found in *Hymns, Ancient and Modern*.

The Latin opening is this:

*Stabat Mater dolorosa  
Juxta Crucem lacrimosa  
Dum pendebat Filius.*

What a world of suggestion in nine words! Volumes could scarcely convey more. The heart-rending scene, theme of tender contemplation, is pictured in all its tragedy.

Here is the sympathetic version of the Rev. E. Caswell:

*At the Cross her station keeping  
Stood the Mournful Mother weeping  
Close to Jesus to the last.*

Probably few, who sing these words in the churches of today, know that they are but a transcription of the inspired lines of an Italian monk who died more than six hundred years ago.

That the beautiful "Stabat Mater" should have moved people for more than six hundred years, and that it should have proved to be a source of inspiration to musicians is not surprising. Hence we can trace a



GIOACCHINO ROSSINI

*From an old painting in the Brera Gallery of Milan, especially photographed for THE ETUDE*

continued procession of musical settings, from the fourteenth to the twentieth century.

## An Inspirer of Music

THE DIVINE POEM is believed to have been written by an obscure monk, Jacopone dei Benedetti, toward the end of the thirteenth century. The musical settings of Josquin Després, Palestrina, d'Astorga, Pergolesi, Rossini, and Dvořák, are among the best known; and the magnificent works of Rossini and Dvořák are, in their different styles, unequaled, though that of Rossini is unquestionably the most popular of all. To these names may be added Haydn of the classic period, along with Verdi and the Irish Stanford of the nineteenth century.

Josquin Després was born about the middle of the fifteenth century, and died in 1521. He won early fame, and before reaching his fortieth year, was regarded as the greatest composer of the time. His music, even during his life, became known over the whole of civilized Europe. Though it is of profound interest to the antiquarian and of great value to the student of music, it falls strangely on the modern ear. The counterpoint is elaborate to the verge of complication; while the words would seem to be regarded as of little consequence, except as a medium for its display.

That the church authorities became

restive under this over-elaboration, and threatened to revert to the exclusive use of plainsong in the services, is certain; and the threat remained over the heads of church composers until the genius of Palestrina came to lift it and to bring church music into a saner and more reverential condition. However, that this opinion of Josquin's music is not universally shared, is proved by the fact that the late W. S. Rockstro, one of the greatest authorities on ancient ecclesiastical music, was an enthusiastic admirer of it.

## A Musical Messiah

WITH THE ADVENT of Palestrina opens a new era in the art. A new sense of beauty is brought to light, and an entirely new power of reflecting the spirit of the words is revealed. Instead of a cold and rigid science, an art that is at once a combination of skill and inspiration breaks into being; and this is to prove the forerunner of modern music. The way was paved that was to lead to the giant wonders of the near past, and on which were to tread the Elgar and the Debussy of our day.

The supreme service which Palestrina rendered to music was the composition of a Mass which was adjudged by the Pope and cardinals to be worthy of the church, and a model for future composers; for, had their decision been adverse, the disastrous

effect would have been incalculable. The decision was epoch-making.

When at the zenith of his powers, Palestrina wrote his setting of the "Stabat Mater." It is a work of extraordinary beauty, originality, and skill. Judged from either point of view, it is faultless. The opening is stupendous. The three consecutive major chords, beginning with that of A, followed by those of G and F (the treble part starting on the keynote and rising by intervals of the second to C, and the bass beginning on A and proceeding inversely to F) produce an effect that is, even today, thrilling. What must have been the feelings of those who first heard these harmonies, when we, who have enjoyed Wagner and listened to Strauss, are moved by them! Suffice it to say that the work, as a whole, is one of the most splendid specimens of ecclesiastical music in existence. Palestrina died in 1594 when nearing seventy years of age.

## Other Worthies

WHEN WE COME to consider the works of d'Astorga and Pergolesi, is must be remembered that they were written in a century of absolute decadence, so far as Italian music is concerned. The splendid type of church music, which we owe to Palestrina, had to a large degree, passed away. The music of the church had become neither reverent nor serious. Salvator Rosa is quoted as having said, "Art is debased, worldly song has taken the church." And again he continues, "The miserere here becomes a chaconne, with the style of farce and comedy, with gigue and sarabandes."

Such language, is, absolutely inapplicable to the "Stabat Mater" of d'Astorga, which is far more ecclesiastical in its style than most of the church music of his day. Although containing numbers such as *Quis est Homo* and *Fac me plagis vulnerari*, which are more operative than sacred, still, the settings of *O quam tristis et afflicta* and *Eia Mater* have much interest and value and are quite worthy of the fame which has clung to the work.

A fact that makes it a more meritorious performance of the composer is that Baron d'Astorga was a diplomat and a great traveler, and music was but a much-loved pastime of his leisure hours. He was born in 1680 and died about 1756.

## A Devastating Contrast

AFTER CONSIDERING a work of such grandeur as the "Stabat Mater" of Palestrina, it is somewhat difficult to guard one's sense of proportion and to deal justly when we come to the setting of the same poem by Pergolesi. This is so inferior, from whatever point of view it may be judged, that it is impossible either to compare it with Palestrina's or to assign it any place in such glorious company. The work of a young man, undisciplined and unused to serious thought, whose time was largely occupied in composing operas, mostly of a comic kind, there is little cause for surprise that it is found theatrical in style and utterly lacking in genuine feeling. To account for its popularity, one need only say that it abounds in melodies that fall pleasantly on the ears of the multitude. A glance at it is, however, sufficient to show how decadent the Roman school had become during the century which had elapsed since the death of Palestrina. Viewed as a translation of the wonderful poem into the language of music, it is without value.



It is sometimes said that the peoples of the North are unable to understand the "Latin temperament" and are easily led astray in their judgment of its music. Possibly there may be some foundation for the idea; but we certainly are able to and do appreciate Palestrina, Verdi, Berlioz, César Franck, Saint-Saëns, Vincent d'Indy, Debussy, and many others. We are, however, just as capable of recognizing the decadence of the Italian school of Pergolesi's time as well as the decline of the English School of the eighteenth century.

#### A Work of Contradictions

WHEN WE COME to the "Stabat Mater" of Rossini we are brought into contact with one of the most extraordinary characters of the nineteenth century. At the height of his popularity, when Rossini had produced "The Barber of Seville"—a comic opera of the year 1816, which he followed in 1829 with "William Tell," a serious opera of power and majesty, he suddenly announced that he would write no more operas. The musical world was astounded as, with the possible exception of Verdi, he is the only operatic composer who abstained long from writing for the stage. Grove says that "Rossini had more gaiety than propriety, more wit than dignity, more love of independence than good taste"; and yet he created this extraordinary religious work.

The "Stabat Mater," performed in public for the first time in 1832, had increased the composer's reputation, by exhibiting his genius in a new light. Some critics, it is true, complained that the music is not sufficiently devotional, that it is worldly, theatrical, and essentially operatic in its character. Rossini told Ferdinand Hiller that he had written the "Stabat Mater" *mezzo serio*; but perhaps Rossini was only *mezzo serio* himself in saying so.

Much nonsense has been written about this very beautiful work, which, on its first production, was severely though clumsily handled in several quarters, from a parochial point of view. Its lovely melodies are indeed admirably unlike the music of the psalms sung in our churches.

#### A Seer Declains

OF THIS WORK, Heine wrote in 1842, "The 'Stabat' of Rossini has been the great event of the season. The discussion

of this masterpiece is still the order of the day, and the very reproaches which, from the North German point of view, are directed against the great maestro, attest in a striking manner the originality and depth of his genius. 'The execution is too mundane, too sensual, too gay for this ideal subject. It is too light, too agreeable, too amusing.' Such are the grievous complaints of some dull and tedious critics who, if they do not designedly affect an outrageous spiritualism, have at least appropriated to themselves by barren studies very circumscribed and very erroneous notions on the subject of sacred music.

"As among the painters, so among the musicians, there is an entirely false idea of the proper manner of treating religious subjects. Painters think that in truly Christian subjects the figures must be represented with cramped, narrow contours, and in forms as bleached and colorless as possible. The drawings of Overbeck are their prototypes in this respect.

"To contradict this infatuation by a fact, I bring forward the religious pictures of the Spanish school, remarkable for the fullness of the contours and the brightness of the coloring. Yet no one will deny that these Spanish paintings breathe the most spiritualized, the most ideal Christianity, and that their authors were not less imbued with faith than the celebrated masters of our days, who have embraced Catholicism at Rome in order to be able to paint its sacred symbols with a fervor and ingenious spontaneity which, according to their idea, only the ecstasy of faith can give. The true character of Christian art does not reside in thinness and paleness of the body, but in a certain effervescence of the soul, which neither the musician nor the painter can appropriate to himself either by baptism or by study; and in this respect I find in the 'Stabat' of Rossini a more truly Christian character than in the 'Paulus' of Felix Mendelssohn Bartholdy, an oratorio which the adversaries of Rossini point to as a model of the Christian style.

"Heaven preserve me from wishing to express by that the least blame against a master so full of merits as title composer of 'Paulus'; and the author of these letters is less likely than any one to wish to criticize the Christian character of the oratorio in question from clerical, or, so to say, pharisaical reasons. I can not, however,

avoid pointing out that, at the age when Mendelssohn commenced Christianity at Berlin (he was baptized only in his thirteenth year), Rossini already had deserted it a little and had lost himself entirely in the mundane music of operas. Now he has again abandoned the latter, to carry himself back in dreams to the Catholic recollections of his first youth—to the days when he sang as a child in the choir of the Pesaro cathedral, and took part as an acolyte in the service of the Holy Mass."

Heine in his brilliant article exalts Rossini according to his inimitable method, by depreciating Mendelssohn—a proceeding for which Rossini would probably not have thanked him.

#### A Late Discovery

AT ONE TIME the "Stabat Mater" was regarded as Rossini's final utterance; but a Mass, the production of the last few years of his life, has just been made public and bids fair to eclipse the fame of the earlier religious work. However, of the "Stabat Mater" it may be said that the music, as music, whatever significance may be attached to it, will certainly live. It gains every year in popularity, and is at this moment better known than any of Rossini's operas, except "William Tell" and "The Barber of Seville."

Doubtless the music of the "Stabat Mater" bears a certain resemblance to Rossini's operatic music; but that only means that the composer, in whatever style he may write, still preserves something of his individuality. The resemblance between Handel's opera music and oratorio music is far greater; and, indeed, in the case of some airs, it amounts, as nearly as possible, to identity. In Rossini's "Stabat Mater," there are at least no *bravura* airs. The style throughout is simple, fervent, sincere.

Rossini had the happiness not to survive his capacity for production, far less his reputation, which the performance throughout Europe of his last work cannot fail to enhance. He was surrounded to the last by admiring and affectionate friends; and if it be true that, like so many other Italians, he regarded Friday as an unlucky day, and thirteen as an unlucky number, it is remarkable that on Friday, the 13th of November, he died.

At Rossini's funeral a movement was sung from Pergolesi's "Stabat Mater"; but

the most impressive part was *Quis Est Homo* from Rossini's own "Stabat Mater" as sung by Adelina Patti, then at the threshold of her remarkable career, and the great Marietta Alboni.

#### A Contemporary Master Work

THERE REMAINS but to refer to the work of Dvořák; and wonderful is this masterpiece. As one has said, "From beginning to end there seems to be not a bar that would willingly be spared, or that does not seem to emanate from the very soul of the poem. As the work proceeds the poetry continues to be vivified and lighted up by the religious passion which burns in the wonderful inspiration."

The "Stabat Mater" of Dvořák is a masterpiece of one of the greatest musicians of all time. It would be dangerous to cite any one movement as greater than another; but it might be permissible to point to the quartet and chorus accompanying the words of consolation that conclude the poem,

*Quando corpus morietur  
Fac, ut animae donetur  
Paradisi gloria,*

as perhaps his supreme achievement. It was composed in 1876, the thirty-fifth year of his life.

Thus the beautiful poem of a humble mediæval monk has been, for nearly seven hundred years, the inspiration of some of the most solemn, appealing and inspirational music ever written by man.

Well may we repeat the opening lines:

*Stabat Mater dolorosa  
Juxta Crucem lacrimosa  
Dum pendebat Filius.*

#### SELF-TEST QUESTIONS ON MR. GALLOWAY'S ARTICLE

1. When and by whom was the poem, "Stabat Mater," written?
2. What outstanding characteristic has this poem?
3. What eminent composers has it inspired to write musical settings?
4. What criticisms have been brought against Rossini's "Stabat Mater," and in how far are they just?
5. What modern composer has written a significant "Stabat Mater"?

## Program Architecture

By DR. ANNIE PATTERSON

THE BUILDING of a program is sure to be, at some time, the problem of every teacher, conductor and public performing musician. It may be for but an informal drawing-room event; it may be for a grand symphonic concert; but the problem is there.

One of the most common errors is the making of a too long program; a close second is the ill-balanced one; and to the listener either will be dull. The program may be unsuited to the occasion; it may be monotonous, lacking that variety and symmetry of construction which give vitality and interest to an entertainment. All of which faults may be easily avoided by a little care and forethought, if the arranger but has a fair musical knowledge and a sense of the fitness of things.

#### Purging the Musical Saints

TAKE, FOR EXAMPLE, the so-called "Ballad Concert." And in this class is also the later innovation—the "Leider Recital." There has come a rather merciful improvement in this form of entertainment; for the writer remembers well the time when as many as twenty-four items—with half as many encores added—were tolerated by long-suffering audiences, the time consumed, with or without break, often extending to if not exceeding three

hours. Talk about "your money's worth!" Happily, conditions are nowadays somewhat changed for the better. The one-man or one-woman recital is pretty generally confined to an hour or an hour and a half. This is quite ample, if the "musical menu" be well chosen—so that the offerings and their delivery are such that the hearers are sent away with a sense of wishing to listen to the whole thing over again.

#### Building the Program

AS TO the actual arrangement of items on the program, there need to be order and sequence—a kind of gradual approach to a climax at which interest is at its height, and a conclusion that sends the hearers away satisfied that they have had value for their money and a genuine treat of good things as well.

Let us say that a singer and pianist share the program. An instrumental composition of some dignity—such as the opening movement of a classical sonata, or even a prelude or fugue—may fittingly "set the ball rolling." In the case of orchestral concerts, an overture or festive march makes a good starting selection. By the time this is concluded the late comers will be settled in their seats and the entire audience in an attitude of sympathetic listening, so a song

of a tranquil character may follow. Or possibly there may be a group of songs of contrasted nature, which, in their essence, may create an atmosphere of expectancy of better things to come. Then might be used a brilliant and even lengthy instrumental solo, or a group of well assorted solos from the piano literature. Here the aim should be to evoke a spirit of enthusiasm for more or less brilliant executive and interpretative work so suited to the equipment of the artist that it will be delivered with technical perfection. This should be followed by some striking novelties on the part of the vocalist—encores being, at this point, not only allowable but even desirable in a not overburdened series of items. Similarly, the instrumentalist might sustain the fervor thus evolved by playing his *pièce de résistance* (or "war-horse")—something that will mark the emotional climax or high light of the undertaking.

It will be seen from the foregoing outline that succeeding numbers should not be strung together haphazard. They should follow each other in a well thought out order of gradually increasing attractiveness and appeal.

#### Parting Thoughts

SO MUCH for the *recital*. The concert proper may well be laid out on the

same general lines of a growing emotional appeal. In the order of voices, baritones should precede tenors, and contraltos should come before prima donna sopranos. No two voices of similar caliber should immediately follow each other.

Also there should be discretion in the matter of placing instrumentalists, so that there shall be no anticlimaxes in sensory or emotional appeal. Moreover, public reputation has a count in these affairs. The amateur must give place to and not immediately follow the professional, save in very exceptional cases.

A good general rule in program building is: "Aim at a climax by a gradual awakening and upholding of interest; and see that the 'wind up' is effective or even thrilling." For the rest, programs should be artistically printed, with the text of songs when possible, especially a translation of songs in foreign languages. Indifferent enunciation is a too prevalent impertinence on the part of singers, however; and songs in the vernacular, as demanded in most Continental countries, is "a consumation devoutly to be wished." Brief explanatory "Notes" on any not too obvious "program" or traditions in the works presented are welcomed by those who desire to listen intelligently.





WALTER DAMROSCH AT THE PIANO

## What Does the Public Really Want?

By DR. WALTER DAMROSCH

MUSICAL COUNSEL OF THE NATIONAL BROADCASTING COMPANY

As Told to R. H. Wollstein

IT IS nothing new for the course of an entire cultural development to be changed by a factor that is distinctly mechanical and not at all artistic, but it is tremendously exciting to watch it happen. We are fortunate to be witnessing such a change in the realm of music. The radio is revolutionizing our national approach to music. America used to be considered an "unmusical nation." We liked sports. And now America is coming to regard music as a sport. This is one of the most significant developments of the decade.

In approaching the question of radio music, we must greatly enlarge our point of view. We are no longer dealing solely with music lovers or music students, nor even with people who have had the advantage of some slight musical training. We are dealing with the nation as a whole—one might even say, with the world as a whole! Radio music is national music. And when any diversion assumes national proportions, reaching a single audience composed of millions of people of varied backgrounds, trainings and tastes, the question arises, "What does this public really want?"

Now, a great many people have propounded a great many theories as to "What The Public Wants." Mr. Barnum, I believe, held that "the public likes to be humbugged." More modern criticism has evolved the surprising view that public taste is cheap. But I am going to admit you to a tremendous secret. My five years' experience in planning radio programs has shown me that the public seems to like what I give it—and I give it *only the best!*

### A Cross-Section of Culture

MY PUBLIC represents a fair cross-section of the American nation—"highbrows," school children, factory

workers, business people, artists, housewives, rangers in lonely, snow-bound shacks, bridge "fans," "movie" enthusiasts and young folks who thoroughly enjoy dancing to jazz. I give them programs which differ not at all from those I used to play at Willow Grove and Ravinia, and which differ from "regular symphony concerts" not in the quality of the material presented but in the exclusion of ultra-modern or extra heavy novelties. And they love them! My former programs used to be heard at an admission charge, by music lovers. Their present duplicates are heard, free of cost, by the entire nation. Which permits us the logical conclusion that the radio is revealing America to be more fundamentally musical than used to be supposed.

In approaching radio work, my aim is a dual one—to foster the love of music which already exists and to kindle a love for music where none exists. And the results of my efforts have proven this to me: if you will present music to the people in an accessible form, showing them the good and telling them why it is lovable (you will notice, please, that I do not advocate telling your hearers they "ought to love" something!)—if you will do this, you will find there is no one who cannot be brought into enthusiastic response.

I believe that teachers are coming more and more to realize that the important fundamental of music education is this *appreciation of the spirit of music*, rather than a mere dexterity of performance. I, for one, have long realized it, and I am delighted by the enthusiasm of the millions of "pupils" I am privileged to teach, many of whom, I feel sure, cannot perform at all!

The two-fold purpose of my work necessitates different types of programs. My adults are so beautifully trained by now that I can give them regular concert pro-

grams, wherein those who know may revive old loves and those who don't know may learn. Here, for example, is an adult program from last season (I chose it quite at random, without meaning to prove anything by it): first movement from "The Brandenburg Concerto, Number 5," by Bach; *Adagio and Gavotte* by Bach (arranged by Bachrich); three *Nocturnes* of Debussy; *Entrance of the Gods into Walhalla* and *Lament of the Rhinemaidens*, from "The Ringgold" of Wagner. I think you will agree with me that a national audience which enjoys fare of this sort is a pretty fine sort of audience. Certainly, one can no longer speak of "unmusical Americans!"

### Young America's Music Fare

FOR MY children who are still "being brought up," I have four different courses of programs, alternating every two weeks, calculated to reach the needs of the various ages of school life, from the primary to high school. Let me very briefly review these groups with you, together with excerpts from their programs. Series A, for the little ones (Grades 3 and 4), draws attention to types of music, names of composers, the orchestral instruments and their uses. Among other things in twelve concerts, we played Schubert's *March Militaire*, Grainger's *Molly On The Shore*, Schumann's *Evening Song*, the *March* from "Aida" (Verdi), the *Scherzo* from "A Midsummer Night's Dream" (Mendelssohn), and the *Largo* from "The New World Symphony" (Dvořák).

Series B, for Grades 5 and 6, depicts emotions in music and provides at least a graphic definition of rhythm, tempo, melody, theory and counterpoint. Again choosing at random from among twelve programs, we played *Voices of Spring Waltz* by

Johann Strauss, Lindley's *Music Box*, the *March* from the "Symphony in G Major (Military)" by Haydn, the *Pavane* from "The Bartered Bride" (Smetana), the *Libretto* from Beethoven's "Seventh Symphony," *Turkish March* (Mozart), and the *Overture* to "Mignon" (Thomas).

Series C (Grades 7, 8 and 9) deals with the explanation of musical forms and included, among its twelve concerts, the *Prelude* to "Lohengrin" (Wagner), the first movement of the "Symphony in D Minor" by Cesar Franck, *Dance of The Furies* from "Orpheus and Eurydice" (Gluck), *Overture* to "The Merry Wives of Windsor" (Nicolai), *Theme and Variations* from "Suite No. 3" of Tschaiowsky, and excerpts from Bizet's *L'Arlésienne*.

Series D, finally, intended for high schools, colleges and music clubs, devoted its twelve concerts to "one man" programs of Bach, Haydn, Mozart, Beethoven, Schubert, Berlioz, Schumann, Liszt, Wagner, Brahms, Richard Strauss and Ravel.

In three years' time, the number of school-children listeners has increased from one-and-one-half to six million, and it is still growing. If six million children are taught to love good music today, six million adults will be used to loving it tomorrow, and six million homes will be founded on a desire for and an appreciation of beauty. If the radio can achieve that, it may well be pardoned for many of its program peccadillos.

### To Build or Destroy

FOR NOTHING is a force for good, without carrying with it the potentialities of a force for evil. A good many years ago, a gentleman named Gutenberg gave us the first specimen's of printing, and thousands of people were enabled to get at first hand facts which theretofore they had



learned only from the lips of the clerics. Undoubtedly, printing has often manifested itself as a force for bad. And yet, on the whole, it has been a pretty fine thing for the dissemination of good! The same may be said of the radio. Much cheapness exists on the air; but, as long as the good is able to flourish beside it and to overshadow it, we have small cause for complaint.

If we must complain, notwithstanding, let us be just, and lodge our complaint not against the radio but against that branch of public taste which still demands cheap programs. Let us do our utmost to bring that taste to the level where it will recognize and demand good music. That is what I endeavor to do, and I appoint you all as my deputies to carry on the good cause, wherever you may be. For I fully believe that the public really wants good things.

Now, when you have read all that I am telling you so proudly, you will ask me, naturally enough, "How do you know this? How can you say so positively that the American public would rather listen to the Beethoven 'Seventh Symphony' than to *Dancing on the Ceiling*?" And, because I have been expecting this question all along, I can tell you, even more proudly, "I know, because the people tell me so themselves!"

### How the People Tell

THE GREAT broadcasting stations have entire departments given over to the reading and filing of "fan mail"; and thousands of letters pour in every day, bringing vital personal comments on the music their writers hear. My own "fan mail" comes to about forty thousand letters a year. These letters, then, are my authority; and they prove that the classics are popular. The most popular composers are Beethoven, Schubert and Wagner. The public adores Wagner! On the other hand, it takes but little pleasure in the ultra-modern composers. There are curious results bound to arise, however, from drawing conclusions from "fan mail." That list of favorite compositions does not always tally with that of favorite composers. Here is a typical list of favorite compositions: The "Fifth Symphony" (Beethoven); *The Blue Danube Waltz* (Strauss); "The Unfinished Symphony" (Schubert); Tchaikovsky's *Pathétique*; the *Overture to "Tannhäuser"*; the *Prize Song* from "Die Meistersinger"; the *Ride of the Valkyries*; and the *Funeral March* from "Götterdämmerung" (Wagner); Brahms' *Hungarian Dances*, and the *Allegretto* from Beethoven's "Seventh Symphony." And, although I have just told you that the "moderns" are not too popular with the radio audience, there was a tremendous run of letters, during 1930-1931, demanding Ravel's "Bolero."

"Fan mail" is the only practical guide in planning radio programs, aside from standing as a living example of the popular interest music can arouse. Magazines are advised of their popularity by black-on-white figures of circulation. Theaters and "movie" houses know exactly which plays and which stars assure a "big box office." But the makers of radio programs, reaching a far vaster audience, which remains invisible and pays nothing for its entertainment, have no direct check-up on public taste, except what the public tells them. The stations put programs on the air, but the public decides what stays there.

### The Nation's Necessity

THIS FACT puts an entirely new light on the great non-commercial broadcasts of operas, symphonies and lectures, which go out to the nation during the season. It means that the great radio stations whose business it is to sell time on the air, must break into their paid hours, to send out classic programs, because the public wishes to hear them. Most of the fine programs are non-commercial and arise from popular demand. This, I believe, is heartening proof of the direction in which public taste is heading.

Another interesting thing about the response to classic programs is the fact that the majority of the letters about them come from people in small towns and rural communities, who never had a chance to make first-hand acquaintanceship with operas and symphonies before the advent of the radio.

"We used to learn about symphonies in school," writes one woman from Idaho, "but I never thought they'd sound so nice."

"I used to be afraid to go to the opera when I visited New York," says another letter, from Nebraska. "I thought: I wouldn't enjoy it. After hearing the Metropolitan broadcasts, though, I know I shall enjoy it, and I'm just waiting to go in person."

It is this type of individuals that the radio is reaching—those who have an instinctive longing for lovely music but who have never been able to make friends with it, through lack of accessibility, as well as through a fear of tackling something "highbrow." And, to admit you to still another secret, it is exactly this line of approach which I follow in my own work. I strive to present music as something eminently personal in appeal, something entirely accessible and not the least bit "highbrow." Teachers will agree with me, I am sure, that the most "unmusical" person will respond to lovely sounds *as such*, although he will fight shy of the "highbrow classics." Some years back, boys in the street, who would flee a piano recital in dread, were whistling a long song about chasing rainbows, the theme of which was an easily recognizable adaptation of Chopin's *Fantasia Impromptu*. The "hit" of a perennial musical comedy was fashioned from the "Unfinished Symphony." I am doing away with the camouflage; I am giving the people Chopin and Schubert direct; and they accept them readily.

### Tunes of the Four Corners

THE FILES of our program department reveal some interesting public preferences, according to region, age and condition. Small town people, as I have said, make a positive orgy of the symphonies and operas which the radio has newly brought to them. The larger cities, where these delights can be had for the taking, accept them more calmly. The New England region displays a nice catholicity of taste, accepting everything without much preference. The South and Southwest love programs of rustic airs and folk music, of which New York gets comparatively few. Minnesota expresses pleasure in male quartets. Elderly people write that they prefer songs, particularly those of yesterday, like *Believe Me If All Those Endearing Young Charms* and *Oh, Promise Me!* The more sparsely populated sections of the North and Northwest seem evenly divided between orchestral music and songs with pronounced melodies. Women of active years, particularly mothers of growing children, prefer classic music. Business men—contrary to the suppositions which prefix the quality of tiredness to this species—do not prefer jazz, but ballads, light opera and the lighter classics. Business women, too, prefer classic music. Yet one thing stands out: whether or not these different types of hearers accept classic music as their "favorite music," every letter which reaches me expresses pleasure in hearing good music and a willingness to probe the acquaintanceship further.

One of the severest criticisms held against the radio is that it discourages people from making music themselves. If this were true, it would be a serious charge; for a truly musical nation is not only content to hear music, but delights in making it, as well. But, very fortunately, it is not true. The radio is by no means forcing personal music making to the wall. On the contrary, it is instilling a desire to sing and to play into people who, a decade ago, would never have dreamed of a personal bursting into melody.

### Radio As An Incentive

A NUMBER of New York society women meet at one another's homes at regular intervals throughout the season, to perform great music in a strictly amateur way. In Lancaster (Pennsylvania) and Newark (New Jersey), groups of business men and women have banded into amateur orchestras which meet in a school once a week, after working hours, to play overtures and lighter symphonic works. Asbury Park (New Jersey) and Charleston (South Carolina) have choral clubs, where housewives and matrons of the town come together to sing madrigals. Private music schools in New York, Boston, Philadelphia, Los Angeles, Detroit, and Cleveland report that a surprising number of non-student adults are visiting classes in the new, more direct methods of sight reading. The public schools in all our large cities, and in many of our smaller ones, maintain student orchestras, although orchestral playing is in no way a part of the required curriculum; and the demand for choral training among high school students is increasing every day.

The Civic Symphony Orchestra of Fort Worth (Texas) makes the statement that its symphonic broadcasts have been of great benefit in keeping that society alive, by stimulating public interest in music. Saint Mary's Institute for the Blind, in Lansdale (Pennsylvania), reports that the children there, *all of whom play at least one instrument*, derive help and pleasure from our broadcasts. A course of radio piano instruction, designed simply to stimulate interest in piano playing, enrolled over three hundred and fourteen thousand participants in nine months' time; while similar courses in the playing of band instruments, also have been very successful. Best of all, perhaps, amateur musicians write to me that, when our broadcasts come on, they take out their instruments and their scores and play along with us, thereby realizing their dream of playing with a great symphony orchestra!

### A New Customer

ANOTHER pleasant thing to note is that the sale of music is steadily spreading into wider territory. Ten years ago the published classics were sold only to professional musicians, music students, and a small percentage of musically cultivated amateurs. Today a new type of customer

is appearing at the music counters. The average layman, ranging in age from seventeen to seventy, who is neither a student nor a member of an "artistic group," is asking for the easier, shorter, more tuneful classics, which the radio has introduced to him and so made him curious about works like Dvořák's *Humoresque* and *Songs My Mother Taught Me*; Brahms' *Waltz* and *Wiegand*; Chopin's *Minute Waltz*; Schubert's *Ave Maria*; Beethoven's *Minuet in G*; simplified arrangements of Strauss waltzes, and of operatic airs. All of which offer encouraging evidence that the radio is stimulating rather than killing personal participation in music.

Anything—be it a mechanical device or a specially planned program—which can arouse the people of a nation into enthusiastic music consciousness, deserves praise. For the musical strength of a nation rests not with its small group of professionals but with the people themselves. Poland is not more musical than the United States because it has produced a Chopin or a Paderewski. It works the other way around. Poland has been able to produce its giants because the people, from whom they spring, *have a determined will to live with the music they love*. The aspect of a butcher's boy, whistling the *Prize Song* from "Die Meistersinger" as he pushes his delivery cart through the streets of Düsseldorf, is more accurate proof of the innately musical temper of the German people than is the single, meteoric appearance of a Beethoven. And now we, too, are asserting ourselves as a nation which wishes to hear to learn, and to live with great music. The radio has brought good music to the people; and, on their own testimony, the people are eager to accept it. The promise before us is great and bright.

### SELF-TEST QUESTIONS ON DR. DAMROSCH'S ARTICLE

1. What two salutary results may radio have?
2. Make out a program of classical music that would be apt to please a Western audience. Business men.
3. What other invention may radio be likened to in its results?
4. In what ways does America prove her good taste in music?
5. How may radio be an incentive to music playing?

### Two Laboratory Tests for Musical Capacity

By EDITH R. McCOMAS

For detecting whether or not a student has a good enough ear to play the violin the laboratory has two tuning forks. One (A) acts as a standard. The other (B) is varied by moving little riders up and down upon it. (A variable tuning fork is part of every good laboratory's equipment. The student taking the test having been blindfolded, a little rubber hammer is struck. Then the second fork (B) is struck several times at different pitches, the student being required to tell whether or not the tone is the same each time. The B-fork may be varied from one-tenth to two-thirds of a tone higher or lower than the A-fork. Some children can detect two vibrations a second, which is a fraction of a note. Others can tell only about three-quarters of a note difference.

Also, in violin playing, one needs to detect very slight differences in arm movement. For this there is a test in the kinaesthetic sense which relates to sensation in muscles, tendons and joints. If there is no sensibility in these the student has no way of telling in what position his

arm or limb may be. All sense of movement depends on these.

The laboratory test of a student's sense of movement is to have a board placed in such a way that, when a student stands with his eyes blindfolded in front of it, he may move an indicator (which is on a little carriage) over the surface of the board a certain distance, taking careful note of just how far his hand moves. Then he attempts a second movement of exactly the same distance. The observer then measures the difference between the first and second movements—for there always is a difference. The greater this difference the less is the student's acuteness of kinaesthetic sense which must be called into play in sliding the arm for trombone, valve opening, in moving the violin or cello bow and in manipulating the fingers on the fingerboard or keyboard.

The laboratory makes a large number of experiments covering a succession of days so as to have the student in all his various moods. An average is then taken of the "good" and "bad" days.

\* \* \* \* \*

"You cannot define what makes a tune 'good' or 'bad'; you can only point to a wealth or a fitness or a pertinence in the one and their absence in the other."—MR. A. H. FOX-STRANGWAYS.



# Mystic Land of Magic Music

By ELVA NUMMA

**STAGE SETTING**—Dark material, to represent night, in the background of large annex on platform. Large electric lighted moon, made of yellow crepe paper, to the right, and silver stars scattered over the entire annex. Ferns, flowers and small trees form the base. Over the arch of the annex is a Baby's Breath, or other similar plant, from which hangs pink and white crepe paper streamers, drawn back at each side to represent a large window. From this wooded annex enter the Fairyland folk to play their recital numbers on the piano at the right of stage.

On the left of the stage is the Home Scene, with a library table at the back and table lamp on it. Then there must be a rocker for Grandmother and four chairs for girls.

The stage is lighted by the moon, the table lamp and small foot lights. All recital numbers are to be played from memory.

**Scene:** The Grandmother sits in a rocker by the table. One girl, Evelyn, is reading. Enter Margaret and Gretchen.

Margaret: "Won't you tell us a story, or read one, Grandmother?"

Gretchen: "Yes, please do, about *The Little Dutch Girl* or *The Little Tin Soldier*."

Margaret: "Oh, I'd rather have one about a tinkling bell or some pretty flowers."

Evelyn (laying down her book): "Oh, Grandmother, do tell us about fairies, brownies or some other little forest creatures?"

Betty (looking in at door, while drying her hands): "Say! Wait a minute. I want in on this, and I want Indians, too." (She disappears then reappears.)

Grandmother: "Well, well, now—let's see. I'm afraid we could not read so many stories in one evening. So now I wonder where is my book, 'Mystic Land of Magic Music?'"

Betty: "Mystic Land of Magic Music?" What's that, Grandmother? We have finished our practice for today. We want a story, please?"

Evelyn: "Yes, but the magic. Is that about fairies?"

Grandmother (getting her book): "Possibly so, shall we see?"

All: "What do you mean, Grandmother?"

Margaret: "But there are no fairies, really. What do you mean?"

Grandmother: "No, there are no fairies, as real creatures to see; but sometimes we feel that flowers seem to speak to us or a little Bunny would like to tell us something. But they can't talk and tell us about it; so, if they play, we could understand. For music is a language that everyone can understand. How would you like to get acquainted with some of these creatures through music?"

Betty (excited): "Oh! Could we?"

Gretchen: "Grandmother!"

Grandmother: "If we are very quiet, it may be that these little folks will tell us their stories in music. Now where is the magic key to unlock 'The Mystic Land of Magic Music.' Oh (reaching in her pocket), here it is! Now what would you like first?"

All: "Oh, Grandmother, you say."

Grandmother: "Let's make a game of it? Shall we?"



HAPPY CHILDREN ENJOYING A MUSICAL PLAY

Margaret: "How?"

Grandmother: "Well, I have in my pocket what is sometimes called a magic bell. Now every time we wish a character in a story to play for us, we will ring the bell."

Gretchen: "Let me be first?"

Grandmother: "All right. What have we here?"

(All the girls crowd around Grandmother, looking at the book.)

Margaret: "A Little Mouse!"

Grandmother (reading):

"One morning little Muggins Mouse Was feeling rather gay; He ran into the Brownies' house, Where he began to play."

Gretchen: "Let me ring."

(She rings the bell, and a small boy enters, dressed in a mouse costume; and he plays Hickory Dickory Dock, selected from "Music Play for Every Day.")

All (clapping hands): "Oh! Oh!"

Betty: "Wasn't that fun to see a little mouse play?"

Gretchen: "Oh, I like this game! What comes next?"

Evelyn: "A Sleigh Bell. How jolly!"

Grandmother (reading):

"Over the mountain and down its steep side, Faster and faster and faster we glide; Here we are home again after our ride. Sleigh, Bell, so jolly, your jingle has died."

Margaret: "I'll ring!"

(A small girl enters in costume and plays Sleigh Bells, by N. Louise Wright.)

Gretchen: "How pretty! Don't you like it? Let us have another 'Bell' piece."

Grandmother: "Here's one about the telephone:

"Ting-a-ling-a-ling-a, do you hear the telephone, Ring-a-ling-a, sing-a-ling-a, buzzing like a drone? While this piece for six small hands we try our best to do, Please be quiet, telephone, till we are safely through."

Evelyn: "I'll ring the bell." (Enter three tiny tots, dressed with

bells and telephone headdress. They play, Trio—Ting-a-Ling, by George L. Spaulding.)

All: "Oh! Oh! Let us have some more."

Betty June: "Yes; let us have a story of Hiawatha?"

Grandmother: "Yes, indeed, the *Little Bunny*." (She reads.)

"Through the yellow grass of autumn, In a meadow by the woodland, Leaped a bunny in his runway, Ran, as fast as legs would take him, Till he reached a safer distance From the hunter young who sought him.

There he sat upon his haunches, While, tat-too, his heart was beating; But half fearful and half funning, As his nimble nose he twinkled, Said to him with bended bow-spring, 'Do not shoot me, Hiawatha.'"

Betty: "Let me call the little Brown Bunny."

(She rings the bell. Enter a boy in bunny costume and plays Little Brown Bunny by H. P. Hopkins.)

Evelyn: "I liked that! Let us have another!"

All: "Yes! Let's do!"

Grandmother: "What about *The Tin Soldiers*?" (She reads.)

"Five and twenty soldiers, Each one made of tin, Lived within a snuff-box, And what an awful din When they started marching, Till up the box-lid flew And out they filed so gaily In suits of red and blue."

Gretchen: "Can the Little Tin Soldiers play, too?"

Margaret: "I'll call and we'll see."

(She rings, and enter a boy dressed as a tin soldier and plays the March of the Tin Soldiers, by Gurlitt.)

Betty: "Yes, they surely can play! Don't we have some more?"

Grandmother: "And look, what have we here? A June Bug?"

June bugs, too, those big brown beetles, Members of a clan distinguished, And related to the scarab, Sacred in the land of Egypt; Clumsy in their flight, and wheeling Round the room with light that blinds them.

Thus they zoom a tedious tempo As they bump along the ceiling." All (laughing): "Ha, ha, ha!"

Evelyn: "Let me ring the fairy bell?"

(Enter little boy in June bug costume and plays June Bugs' Lullaby, by H. D. Hewitt.)

Margaret: "Now what's next?"

Grandmother: "Little Wild Flowers: 'They line the roadside, bright and fair, To breathe their perfume on the air And bid us be as pure as they, As down life's road we wend our way.'"

Gretchen: "Ho, little Wild Flowers! I call for you."

(Enter little girl, dressed as a flower and she plays Flower Waltz, by H. P. Hopkins.)

Betty: "Wasn't that pretty?"

Evelyn: "I'll say it was."

Margaret (pointing to a picture on the wall): "Oh, Grandmother! Look at the Little Dutch Girl from Holland!"

Grandmother: "Yes, we remember the stories of Hans and Gretchen from Holland. Let's have a little Dutch girl tell us the song of *The Water Mill*?"

All: "Yes! Let us have it!"

(Margaret rings the bell, and a girl enters dressed in Dutch costume. She plays The Water Mill, by George L. Spaulding.)

Gretchen: "I like her fine!"

Betty: "I want an Indian story, please."

Grandmother: "All right; here we are: 'In the shadows of the evening Round the campfire sat a chieftain And his warriors, deep in counsel; When, to break their calm communion, Came a youth from neighbor clans—men—

Gay in paint and feathered headdress— Strode into their midst and halted; 'Ugh!' began he; 'listen brothers; Tired with many suns of travel Come two strangers seeking shelter In your wigwams.' And the chieftain, Waiting not for council ended, Calmly spake unto the herald, 'Go and say to these our brothers, They are welcome, we are waiting.'"

Margaret: "Oh! I wonder what they came for?"

Betty: "Let us ring the magic bell and have them tell us themselves."

(Betty rings the bell and two boys enter dressed in Indian costume. They play a duet, Little Indian Chief, by Lily Strickland.)

Betty: "Didn't they look fierce?" (All laugh.)

Grandmother: "Yes, they were very good; but here is one I would like to hear from. (Reads):

'Little blue forget-me-not, Growing by the wall; Were I half so fair as you, I'd get big and tall.'"

Gretchen: "You ring, Grandmother."

Grandmother: "All right, this time."

(She rings, and enter a little girl in costume to play Pretty Forget-Me-Nots, by C. C. Crammond.)

Gretchen: "Wasn't that a pretty Forget-Me-Not?"

Evelyn: "I should say so."

Grandmother: "And now listen again: 'Who is this joyous, laughing sprite, I heard a fairy say,



'Who flits above and through the trees,  
And sings a song so gay?'

'A Brownie, 'tis a Brownie 'tis!'

Exclaimed a little elf;  
'He's dancing with the fireflies,  
While singing to himself.'

Betty: "I want to call the Brownie."

Margaret: "Oh, I want the little Elf."

Grandmother: "Well, now, maybe we can have both of them."

(She rings and a boy enters in costume who plays Merry Elf from "Happy Days in Music Play.")

Betty: "Now, I'll ring for the Brownie."

(She rings, and a boy enters in costume and plays Arrival of the Brownies, by Bert R. Anthony.)

Evelyn: "They were surely cute."

All: "Yes, they were!"

Grandmother: "Here is something different, for you musical girls:

'Master of all musicians,  
Maker of mightiest song;  
These are the titles we give him,  
These to Beethoven belong.  
Wondrous the sound of his music,  
Fine and appealing each strain,  
Filled with a powerful magic  
Like to an ocean's refrain,  
Tender, his minuet whispers,  
Banishing all that is sad;  
Message of God's very planning  
Making a weary world glad.'

Betty: "Let us ring for a Colonial girl

to tell her quaint little story in music."

Gretchen: "How fine!"

(Betty rings, and enter a girl in Colonial costume to play Minuet in G, by Beethoven.)

Grandmother: "Now, let us have a whole group of fairies, and then we must say goodnight. Here they are!

'A group of gracious fairies,  
A group of fairies four;  
Whose fingers trained are waiting  
To dance the ivories o'er.  
They'll skip about the keyboard;  
The black keys, and the white,  
Now wait for fairy fingers  
That strive to do things right.'

Betty: "I'll ring."

(Enter two girls dressed as fairies and two dressed as fairy queens. They form a pantomime around the piano while one of the fairies plays the Waltz of the Flower Fairies, by Marie Crosby. Following her selection, the two fairies lead the fairy queens to the piano and hold their wands while they play the duet, Queen of the Fairies—Galop, by Sydney Smith. After this they form in pantomime again, while the other fairy plays Fairies' Jubilee, by G. N. Benson.)

All: "Oh! Oh!"

Margaret: "Oh! They were adorable!"

Grandmother: "Now girls, I want my own dear little fairies to play for me. If

you will, possibly we could call our little friends back to sing your Music Club Song with you."

Betty: "But they wouldn't know it."

Grandmother: "We can try and see. Evelyn, you play first."

Margaret: "Don't forget to bow to us, like the fairies did."

Evelyn: "All right."

(She plays Valse Petite, by Ella Ketterer. All clap their hands.)

Grandmother: "Now, Gretchen, let us hear from you?"

Gretchen: "What shall I play?"

Grandmother: "Play The Bobolink, dear."

All: "Yes, do."

(She plays Bobolink Polka, by J. F. Wolcott. All applaud.)

Grandmother: "Now Margaret, it's your turn."

(Margaret plays Love's Response, by Bert R. Anthony, and all applaud.)

Grandmother: "Now, Betty, we will have your piece."

(Betty plays Menuet à l'Antique, by J. J. Paderewski. All applaud.)

Grandmother: "That is fine, girls!"

Gretchen: "Now we must all sing 'The Mystic Land of Magic Music.'"

(She rings bell.)

Margaret: "Yes, but they don't know our song."

Fairy Queen (while Mystic Land folks enter): "Oh, don't we? We always listen to you play and sing; for we are Music Fairies, don't you see?"

Brownie: "And we Brownies are kept busy carrying away the wrong notes you play."

(The girls look inquiringly at each other.)

All: "Well, now we will all sing."

(Everyone steps into position.)

Betty: "And we'll try not to work you too hard, Mr. Brownie."

(All laugh. Grandmother plays the Music Club Song, to the tune of Jingle Bells, as all sing:)

We will learn to play  
By practice ev'ry day;  
O'er the scales we go  
Counting all the way;  
Fingers in their place,  
It will always pay;  
For music study something gives  
To make our hearts so gay.

Chorus:

Music Club, Music Club,  
Music all the day;  
Oh what joy it is to work,  
And, Oh, what fun to play.  
Music Club, Music Club,  
Work we with our might;  
We have done our very best,  
And now we say, "Good-night!"  
—Curtain—

## Whims of Musicians

By KENNETH P. WOOD

NEARLY all the more famous musicians have been distinguished by peculiarities indicative of high-strung temperaments, strange superstitions and odd methods of work.

Meyerbeer's happiest inspiration came when the thunder roared, the winds howled and the rain dashed in deluging sheets down the window panes of his study.

De Pachmann made remarks to his audience while he was playing. If the public indulged in more applause than was agreeable to him, he signified his displeasure by violent gestures with hands and arms.

Liszt smoked large black cigars. When giving lessons he walked up and down the room, muttering to himself and emitting volumes of smoke by way of accompaniment to his remarks. He smoked constantly while he worked.

Berlioz, though so famous as a composer, could play no instrument except the guitar and that very badly.

Wagner has his tomb made in the garden of his house, so that at any moment he

could visit it. He sometimes insisted on having his guests inspect this sepulcher, and at the dinner table he took singular delight in decanting on the subject of death.

Schubert was marvelously regular in his attention to composition. When he was composing, his features worked, his eyes flashed and his limbs twitched. This unnatural excitement held complete control of him until the fever of composition passed away. He seldom made alterations in his score.

Gluck often had his servants carry his piano out to the lawn. His finest inspirations came to him when playing in the garden. Several bottles of champagne were placed conveniently near him. His theory was that bright sunshine was favorable to inspiration and he always worked in it whenever possible. Gluck was fifty years of age before he wrote an opera of any renown.

Handel had an odd habit of tossing sheets of manuscript from the table as fast as he filled them. The slightest gain in time was of the utmost importance to him. There

was only one man living, his copyist, Smith, who could read his manuscripts. Handel often wept while composing, some of his sacred writings being blotted with tears.

Haydn arrayed himself at daybreak in full court dress—sword, wig, lace ruff and silver buckles. He said that he could never write so well as when a massive diamond ring, which the Emperor of Austria had given to him, was on his finger. The paper on which he wrote had to be of superfine quality and of the most exquisite whiteness.

Beethoven used the snuffers for a toothpick. It was one of his peculiarities that he never allowed his servant to enter his study. He insisted that this room should remain exactly as he left it, no matter how deeply the dust lay on the precious musical manuscripts. He seldom looked in the mirror when he tied his stock. Half the time he forgot to brush his hair. Every morning he carefully counted out seventeen beans from the coffee canister, these serving as his breakfast. When he composed, he would pour cold water over his hands. Often the people below him would com-

plain of the water that soaked through the floor.

Chopin, unlike most musical geniuses, was a late riser. He practiced so long at the piano, with his back unsupported, that his spine was permanently injured. He never composed except when seated at the piano, and he always had the lights turned out when he was improvising. A public audience unnerved him to such an extent that he could not properly interpret the music before him. Seated in the midst of a small select circle, he easily extemporized and improvised. He "talked" to his piano whenever he was melancholy. Chopin had a superstitious dread of the figure seven and would not live in a house bearing that number nor start upon a journey on that date.

Rossini was indolent and procrastinating. He never started his compositions until necessity forced him to. Bach, on the other hand, seems to have been the most prolific of all composers, for he worked continually and his works run well into the thousands.

## To Acquire a Beautiful Legato

By ADELE LEWING

To acquire a beautiful legato in playing the piano (so important, especially in the rendering of Bach), it is necessary to give particular attention to the training of the thumb.

To secure the best results, take each hand separately. Begin with the right hand and place the thumb on C. Then place the second and third fingers on D and E, with the tips at the very edge of the keys, as if nailed to them. Let each finger be nicely curved like an arch. The fourth and fifth fingers should be lightly curved, but independently raised. (The nails should, of course, be very short.)

Hold the palm of the hand hollow, as if to use it for a drinking cup; and raise the knuckles as high as possible (as in defense). Allow the wrist and arm to become and remain entirely relaxed (till there is no conscious feeling of the existence of the latter). Then transfer all the

feeling of strength to the tips of the fingers.

Now commence pianissimo practice with the thumb alone (while the second and third fingers continue to hold the D and E firmly but silently down). Move the thumb up and down (maintaining a wide space between it and the forefinger), and in moving it have the feeling that it is growing. Start with long, slow whole-beats; then change to half-beats, and in succession to quarter-beats, to eighth-beats; to eighth-beats in triplets; and to sixteenth-beats. Use enough of each of these to fill one measure of four-four time.

Now, with the thumb and third finger holding their keys silently down, take up the second finger and let it fall on D in a manner to draw out as much tone as possible. Use it with the same changes of rhythm as was done with the thumb. Then, while the thumb and first finger rest on their keys, go through the same form

with the third finger, in various rhythms.

Now, as a second exercise, while the second and third fingers gently depress D and E, let the thumb pass from C under them to F. It will not sound the keys but move silently back and forth from one to the other, in the pattern of rhythm already described. As the speed of movement increases, try to feel all the time a growing sensation of flexibility and smoothness.

Then, while the right hand rests, place the thumb of the left hand on C, the forefinger on B and the next on A; and proceed through the same course of exercises as was done with the right hand.

Return to the right hand and, with the thumb, second, third and fourth fingers on C, D, E and F, respectively, put the thumb through its former "paces," with the difference that it now will move over the larger interval of C to G. Then do this same formula with the left hand, with the

necessary adaptation as to the keys used. By persistent use of these studies the thumb and fingers will gain the greatest possible independence.

These have been but preparatory exercises and now should be used in the further study of scales and arpeggios (of both triads and seventh chords) so as to get the fingers under perfect control by developing in them greater strength, flexibility and freedom.

"Music is the harmonious voice of creation, an echo of the invisible world, one note of the divine concord which the entire universe is destined one day to understand."  
—Mazzini.

"People have begun to realize that 'be it ever so humble there is no music like your own.'"  
—Albert Stoessel.



# Maurice Ravel

The Man, The Musician, The Critic

Including a personal conference with the master, secured expressly for THE ETUDE, by the eminent French Pianist-Lecturer

MAURICE DUMESNIL

PART II

IF BRAHMS and Franck did not escape the sting of Ravel's criticism, we will now see that he had an immense admiration for Liszt, who appears more and more as a tremendous well where the greatest musicians came in search of refreshment and inspiration.

He writes thus:

"What does it matter if there are defects in the work of Liszt taken as a whole? Are there not enough qualities swarming in this tumultuous gusher, in this vast and magnificent chaos of musical matter from which several generations of illustrious musicians have drawn? It is to these defects, of course, that Wagner owes his sometimes over-declamatory vehemence; Richard Strauss, his rapturous salesmanship; Franck, the heaviness of his elevation; the Russian school, its picturesque and sometimes tawdry brilliancy; the actual (1912) French school, the extreme coquetry of its harmonic grace. But do not these authors, so different from one another, owe the best of their qualities to the really prodigious musical affluence of the great pioneer? In a form sometimes awkward and sometimes plentiful, can one not even perceive the embryo of the clever, easy and limpid development of Saint-Saëns?"

Here again has come the name of Saint-Saëns. And is it not natural that Ravel, the author of that rare gem of pure classicism, the "Sonatine," should feel admiration toward the incomparable master of logic and order?

## Critics Criticized

BUT RAVEL'S sharp, caustic pen did not limit itself to artistic judgments. It sometimes bit hard into the flesh of the critics themselves.

"It seems singular that criticisms on music should so rarely be entrusted to those who practice this art. One probably supposes that the musicians have better things to do, and that, with a few exceptions which in themselves are works of art, the whole institution of the critic, were it competent, would be less important than a production, however mediocre. On the other hand, it is to be feared that professionals, moved by sentiments often respectable, may not be able to judge always with entire independence, and that their opinions may be marred by partiality, not to say more. One must recognize, however, that the judgments of the critics are not always free from such partiality. Often, even, a vehement fieriness in their attacks hides cleverly an incompetence, which might well come to light if they limited themselves to a milder appreciation."

Through this courageous and justified pecking at those who attacked him with their unfair, prejudiced criticism, appears Ravel's *bon bec de Paris*. If all artists before the public acted in the same way, if the "right of answering" were established everywhere as it is in France, if the entire artistic profession decided at last that "something must be done," we perhaps would see the end of an intolerable situation which permits the critics (and among them so many doctors without patients, architects without houses to build, lawyers without cases, musicians whom a complete failure has embittered) to stand on a sort of self-erected pedestal from whence they hand down verdicts according to their whims and fancies, or the more or less



RAVEL AT HOME

This picture of the famous master (left) was taken with the writer of this article, at Montfort l'Amaury. It is Ravel's latest portrait, made on July 22, 1934, and is an excellent portrait of the composer.

dyspeptic condition of their stomachs. Almost the entire corporation might be referred to Theophile Gautier's masterbook, "Mlle. de Maupin." In the introduction, they will find plenty to read and ponder.

## When Doctors Agree

WITH A BACKGROUND of thirty-five years, how ridiculous appears, for instance, the way in which the late Henry Gauthier-Villars—famous for his writings under the pen names of "Willy" and "l'Ouvreuse"—qualifies Ravel! Here is a sample dated May 29th, 1899: "Young Ravel, a beginner of mediocre gifts, but who can perhaps become something, if not somebody, in another ten years . . . on condition of his working very hard."

This from M. Pierre Lalo, one month later: "If this (*Schéhérazade*, overture for a fairy tale) is what M. Ravel thinks 'an overture built after the classical plan,' I must admit that M. Ravel has plenty of imagination. By its structure, he reminds one of the style of M. Grieg, or perhaps still more of M. Rimsky-Korsakoff or M. Balakireff. There is the same incoherence in the general planning and in the harmonic system; but these defects, already striking in the models, are carried to the extreme by the student."

And this from a noted musician, M. Pierre de Bréville, one of the favorite disciples of Vincent d'Indy at the "Schola Cantorum": "This work sounded rather fragmentary and without a definite plan. The author, of whom it is almost the début, proceeds too much by small details accumulated one after another; his score has the aspect of a sample card; but from this juxtaposition of tones, he does not project vibrations of light as the pointillist painters do; these tones remain isolated and scattered."

The first of these so-called criticisms was written by an author; the second one by a prominent critic; the last one by a composer. None of the three has stood the test of time. They have proven to be absolutely futile and inaccurate, to put it mildly. It would be cruel to insist. Let us pass on!

## Time Disposes

THE MOST EMINENT musicians of all times have had to suffer from such appreciations. But in the end public

opinion prevails. This is why Ravel, when one of his works is performed for the first time, climbs to the upper gallery, among the standees, and goes from group to group in order to investigate the reaction of that special part of the public formed of the most miscellaneous, but discriminating, elements. I have seen him a number of times in the second balcony of the Salle Gaveau, that temple of art in Paris where so many important first auditions have been given during the last twenty-five years, principally under the direction of Camille Chevillard, the popular and regretted conductor of the Concerts Lamoureux.

Contrary to other great composers (Saint-Saëns for instance, who possessed an astounding natural virtuosity, or Debussy, that magician of tone-coloring on the keyboard), Ravel never seemed to take particular interest in the piano, apart from the purpose of knowing its possibilities from the composer's standpoint. His appearances in public, as a pianist, have been very scarce. In 1913, during a tour of the music-clubs of the British Isles, which we took together, he limited himself to the accompaniment of two groups of his songs interpreted by a Parisian singer. Later on, an accident happened which handicapped him and his was a narrow escape from complete pianistic impotence. In folding a steamer chair, his hand got caught and one of his fingers was badly hurt. During his tour of the United States, some seven years ago, however, he appeared both as conductor and pianist, and played his "Sonatine" and several others of his easier works. Once as I called on him at Montfort-l'Amaury, I found him practicing. "Yes," he said with a twinkle in his eyes, "I'm going to America and I understand they want to see me play!"

## In Lighter Vein

RAVEL is a great humorist, musically and otherwise. Incidentally, mention should be made of his most delightful settings of the "Histoires Naturelles" by Jules Renard. One of these charming little pieces of literature, not included in the series of songs, attracted his attention afterwards. It is called "The Snake." It is the shortest in the book; and, in fact, it has only two words. "I should, per-

haps, have done it," Ravel once said. "It could have been original, with a sort of crawling, sinuous introduction for a whole page, as a solo. Then, the two words: 'Too long!'"

Perhaps it will come as a surprise to many to know that Ravel, as already stated, lays great stress on the importance of sensitiveness in music. They may imagine an inconsistency between his support of this great factor in art and his own style so carefully worked out and superfinely chiselled. But they would be entirely mistaken in this opinion. It would only show that their attention is too much concentrated upon that outward perfection mentioned in the first part of this article, and that they overlook the very contents which are most important of all. They would resemble the tourist who, visiting a mediæval city, would dwell mostly on the quaint wooden houses and their carvings, on the old-curios shops and their miniatures, and would fail to see the cathedral which is the true great wonder. Ravel's music never can come under the denomination of "cerebral." Such music is only issued of will-power. In Ravel, we find sensitiveness at all times, though it may not be exterior. Let us not forget that sometimes the most sensitive persons are precisely those who appear outwardly indifferent! Inspiration and sensitiveness are present in all of Ravel's works, even in the most simple ones, like the "Sonatine," where they are felt like a gentle breeze through rustling leaves.

## The Sympathetic Contemporary

VERY FEW of the leading musicians show so great an interest for contemporary music as does Ravel. He comes often to Paris, in order to attend concerts and opera; and in his home at Montfort he reads the novelties of the French and foreign schools. Contrary to Saint-Saëns, who, in his late years, remained the musician of one period and one style, Ravel follows closely the evolution as it occurs through the manifestations of the budding composers. He has great confidence in many of them. But his ideas have sometimes been misrepresented. For this reason and as a conclusion, we will deal particularly with this very important point: and the following lines will represent the master's most recent expression concerning today's musicians.

Ravel thinks that it is still a little early to try to get the exact meaning of the tendencies displayed by the younger composers. Besides, it would be rather out-of-place and much as if one tried to make a synthesis without having previously gone through a series of slow and patient analyses. This would be a great error; and here we come again to the old subject of what might be called "musical criticism of Normalien (high class scientist)." It is the deficiency of those opinions or criticisms coming mostly from the brain, which have acclimatized in our midst many alluring theories. These theories seem very rational, very logical, but they do not take enough heed of the musical phenomenon proper.

IN ESTHETICS," Ravel says, "one is always prompt to create frames that are too rigid. One tries to give an exact definition, or to set the bounds of a



school in which one places, for the need of the cause, artists who do not belong in this special classification. Not enough time has passed yet, and without this element we lack the proper background in order to appreciate as a whole the actual condition of musical France. Still, several instructive symptoms are noticed here and there by the careful observer. When one speaks of the 'young school' today, it is necessary to make a distinction between two generations, because these two generations are beginning to follow different roads. There are on one side the young composers of after-the-war, those restless, somewhat wild and aggressive lads whose task it was to resume the labors of musical civilization on a planet upset by a terrible commotion. This task was a difficult and ungrateful one. They felt an instinctive need to break brutally with the traditions of the elder generation.

"The social and intellectual conditions in which these young reformers found themselves were so different from those existing before 1914 that they were led, almost automatically, to adopt a certain make-up, certain narrow methods, and the style of iconoclasts. For a time, music knew its wrecking teams. And success came to them instantly! Some members of these teams were exceptionally gifted. But the violence of their gestures was too obviously calculated. After a period, during which their action was put with insistence in the limelight, the principal representatives of that generation have dispersed and stopped pursuing the same goal. Their task was accomplished. They had broken publicly with that de-luxe art, pre-war impressionism, while they tried to direct the contemporary musical expression toward an ideal always more rugged, harsh and strong. They openly repudiated sensitiveness and emotion. They wrote music which, from their own acknowledgment, was 'cruel.' Let us not forget that Serge de Diaghileff himself (the animator of the Russian ballet) looked for what he called 'wicked' scores."

It would be difficult to express more adequately the situation of French music as it stood for a number of years following the world war. The best illustration of Ravel's words is the long string of horrors that were persistently inflicted upon us, in large and small concert halls, by many people who catered to imbecile snobism and thought they were "at the page" and up-to-the-minute because they supported what at the bottom of their hearts they judged as terrible stuff. But the pretence is over, the bluff no longer works, and the revolution has fizzled out! Now, what next?

### The Young School

"WHAT I NOW SEE," Ravel continues, "is the advent of the generation which is going to build on the ground cleared for that purpose. This is the generation that presents acute interest for the observer. It is little known as yet. It is formed of music students—students of composition who have hardly passed twenty years of age. Here is the veritable *young school*, whose early production must be watched very closely. Their teachers discover in them many similar tendencies. These young men separate themselves completely from the body of pioneers and 'sappers' who preceded them. Much more than those, they are anxious to acquire a solid technique and to write correctly. They no longer consider music-writing as a fist fight. They work more than the preceding generation, they produce less, and they seem to be attracted more and more toward a sort of curious neo-classicism. These very young composers do not show, like their predecessors, a dislike for melody, or for an expression of sensitiveness, which they admit frankly. It is still quite difficult to make a guess as to the mysterious aim toward which their instinct leads them. One detects, however, in their

works a care for clarity, a correctness, a sincerity, a love of light and life, a sort of interior joy, all of which are deservedly generous. And one finds in their writing no set ideas nor made-up formulas."

### Whither Going?

IT IS A FACT that the outlook, musically, is better now than it has been for a number of years. It seems as if the skies are again bright, after the fearful storm, as if discord were finally banished and that most precious everlasting gem, melody, were honored once more as the fundamental principle basis of music itself!

But, alas! present times are hard for the artistic profession. Music is a luxury; and it suffers first during a depression. Difficulties of production, radio, mechanical music—these and other worries are the newcomers' heritage. What are these young people to do?

"Their situation is really quite distressing," says Ravel. "Most of the greater modes of musical expression are out of their reach, owing to financial conditions. The lyric stage, in its traditional form, is at the point of passing out. In the whole world, the public turns away from this formula of spectacle, which ought to be rejuvenated at all cost. The economic conditions of the present day are equally adverse to the performance of important symphonic works, and all the more so when chorus elements are needed. All that costs too much. Chamber music is no longer in favor. This hour is hard for the composers. The only way left open for them to reach the hearts of the crowd, is the loudspeaker. It is only the records, the sound-films and broadcasting antennae which can save music from danger. Unfortunately the publishers of recorded music have other cares. Recording comes as a consecration of a commercial success already attained, instead of helping to launch new works written especially for that purpose. Producers of sound-films, which could be the great lyric expression of the art of today, reject with fright the coöperation of real musicians and reluctantly open for them the doors of the studios. What remains? The radio. But here, also, up to the present the directors have not been interested in this problem, a problem which, however, they will have to consider at a time not too remote."

### In Conclusion

"TO SUM UP, I admire the optimism and the fine balance shown by my youthful colleagues as they initiate their fight against general indifference. Their actual spirit enables us to place in them all our confidence. And we like to hope that the necessity of conquering the terrible obstacles heaped upon their way will help them to discover, for this arduous problem, new and daring solutions which we cannot readily surmise."

These words of Ravel are most eloquent of his position as regards contemporary music. It has been sometimes said that he does not like modern music. This is a grave mistake, and his meaning must have been misconstrued. A personality of his size could not, and does not remain indifferent to the fluctuations of musical tendencies. He may have his favorites, as we all have, even among the most advanced composers. But being endowed supremely with that fine balance which he commends so much in the younger ones, and representing as he does a perfect equilibrium of the diversified qualities that go to make a truly great musician, there is in the end only one object that counts in his eyes: music pure and simple above all. He has found ample reason to trust the younger set and to believe that it will serve music faithfully and devotedly. This shows how keenly the master keeps himself in constant touch with the new elements. His words of praise should mean much to the aspiring generation. Let us hope that this generation will prove worthy of them, and that it will give us, as a result, notable works in the near future.

## RECORDS AND RADIO

By PETER HUGH REED

ONE of the most outstanding record releases of the year is the Victor album (M212) of polyphonic selections sung by the choir of the Cathedral of St. Bénigne of Dijon, France.

The rare qualities of this choir are well known in Catholic Europe; and their consummate manner of interpreting liturgical music is justly famed. The story of the formation and training of this choir is both a devotional and a romantic one. It is the life-story of one priest, Monseigneur Moissenet, whose unselfish service to his religion and to music not only will keep his memory alive for many years to come after his death but also will inspire others to follow in his footsteps. For Monseigneur Moissenet, now in his eighty-fifth year, gave up his entire existence to the training of this choir without thought of "personal honor or glory" or such a thing as the realization of this fine tribute in recordings.

The selections sung by the Dijon Choir are very thoughtfully chosen, since they present some fine and very much needed material on records from the repertory of Renaissance Polyphony. There are five discs in the set, the first of which contains the *Ave Verum* and *Ave coelorum Domina* (central section of the *Ave Maria*) by Josquin des Prés, the great Fifteenth Century Netherland composer. The second disc contains the *Kyrie* from Victoria's "Missa Dominicalis" and a setting of the "150th Psalm" by Jacques Mauduit (Sixteenth Century, French). The third disc contains *Crux fidelis* by Jean IVth, King of Portugal (1604-1666) and *Ubi est Abel* by Aichinger (late Sixteenth Century, German); and the fourth and fifth discs contain the beautiful "Missa Assumpta est" by the immortal Palestrina.

The death of Frederick Delius on June eleventh removed another great musical genius from our midst. "Delius, the rebel, the passionate lover of beauty and life," as he has been aptly termed, who undeniably pursued a calm, unswerving course through life, "caring little for the world's opinion," has passed onward, but his spirit lives on in his music. Since the message of Delius' music is one of tranquillity and spiritual peace, it is doubly welcome in an age of restlessness and impetuosity; and since these qualities are present in his orchestral idyll, *On Hearing the First Cuckoo in Spring* (recently issued by Victor—disc 4270) we believe this disc deserves to be widely known. The work is played in this recording by the London Symphony Orchestra under the sensitive direction of Geoffrey Toye, whose interpretation the composer endorsed prior to his death.

Albert Spaulding, the violinist, who broadcasts weekly programs of more or less popular fare, has recorded César Franck's universally admired "Sonata for Violin and Piano" with the assistance of

his accompanist, André Benoit. Spaulding's interpretation (Victor set—M208) of this much played work is an expressive one, although somewhat sentimental and strangely tending toward an accompanied violin solo performance rather than a unified exposition of a violin and piano sonata. Perhaps Benoit is at fault. Certainly his playing lacks the requisite assertion. Or again the fault may be traceable to Spaulding's recent catering to public taste via the radio. Unquestionably this sort of thing leaves its mark upon an artist. The recording of this set is far superior to any other existent one of this sonata to date.

This matter of superior recording brings us to the two new discs made by the British Broadcasting Company Orchestra: that is, Bach's "Third Suite" (Victor set M214) and Mozart's "Jupiter Symphony" (Victor set M203). Considered from the standpoint of sound reproductions, these two sets are superb examples of the recording director's art, for not only do they present a greater degree of realism but also they bring out more "highs" and "lows" than are generally heard in orchestral recordings. As interpretations, however, these sets are only creditable ones; since Adrian Boult, the conductor, is a meticulous rather than an inspired interpreter. Admitting his attacks are precise and positive, his phrasing perspicuous, and his rhythm fluent, nevertheless his readings are neither memorable nor inspired.

A truly memorable reading of Mozart's "Jupiter Symphony" comes to us however in Columbia set 194, played by the London Philharmonic Orchestra under the direction of Sir Thomas Beecham. Although this set, considered from a standpoint of recording, fails to realize the brilliance and range of the one mentioned above, nevertheless its appeal is greater by virtue of the fact that Sir Thomas's reading is one of inspired articulation, of greater rhythmic variation, and better rounded phrasings. On the last side of the recording (eighth face) Sir Thomas gives us more of his delightful Handelian arrangements—this time a *Sarabande* and a *Tambourin*; while on the similar facing of the Boult set, Mozart's *Overture* to "The Impresario" is an appropriate pendant.

Stravinsky's "Octet for Wind Instruments" (Columbia discs 68302-04) is music almost devoid of expression and emotion in the accepted sense. The composer tells us it is music created from a "pure interest in 'line.'" This work has been called one of the finest compositions of Stravinsky's new, pseudo-Bach style and also a "denial and rejection of the innermost spirit of music." As one listens to the music in repetition its design grows intelligible and one becomes aware of the composer's intentions. However, whether its musical austerity will long hold its appeal is a matter of personal conjecture.

\* \* \* \* \*

"There is a 'reach' to music that the other arts have not; it seems to 'get' you in an exhausted mood and quiets and refreshes, where a book or a picture is not so sure. Much depends on a man's nature; on his temperament. But, knowing men as I do, I cannot help but feel that the average business man would be benefited more than he dreams of if he exposed himself to music."— Charles M. Schwab, President of Bethlehem Steel Works.



## BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by  
**VICTOR J. GRABEL**  
 FAMOUS BAND TRAINER AND CONDUCTOR

## Musical Commas and Musical Comments

By VICTOR J. GRABEL

COMMAS PLAY an important part in good musical performance—their function being to disclose the proper conclusion of phrases, just as in spoken language. In the case of wind instrument performers, they indicate the points at which breath should be taken; while, to the conductor, they indicate the extent of each phrase. However, they are but seldom indicated in music writing, it being assumed that the intelligent musician will readily recognize the points at which they should naturally occur.

They do not, in any respect, indicate any of the indefinable nuances which constitute artistic phrasing, but they do constitute the first point to be considered in the study of that elusive subject of phrasing.

Some otherwise splendid bands which were studying Goldmark's overture *In Springtime* (required number for Class A bands in this year's National Band Contest) often disregarded the proper separation of phrases, in their performances at preliminary contests. Here is an example:

Ex. 1 Allegro

The principal *motif* of this great overture (this descending fourth) is here proclaimed by the principal melodic voices of both the woodwind and brass sections, in the first two measures, while in the third and fourth measures the upper woodwinds conclude the phrase by presenting a contrasting *motif* while the cornet, trumpet, and first horn echo below the first *motif*. In the following phrase of four measures the principal *motif* is again set forth—this time by the third and fourth horns in prolongation at a low register—while secondary matter is presented above by the flute and oboe.

Generally the fifth to eighth measures inclusive were separated into two fragments of two measures each, rather than played as a four-measure phrase. This procedure served to destroy totally the unity of this most important *motif* as presented by the horns. This phrase should have been played in a carefully sustained manner, with the octave of the two horns brought out more prominently than other parts. It is evident that these directors had neglected to analyze this section and were wholly unaware of the significance of the part allotted here to the horns.

Perhaps this would be considered by some as a mere trifle; but the great artist Whistler maintained that it is the "cumu-

lation of trifles that constitute perfection in art."

To pursue this subject a little farther, let us look at the succeeding eight measures.

Ex. 2

These same directors divided these into four distinct fragmentary units by having their players take breath at the conclusion of each second measure. A cursory analysis of the harmonic structure should indicate to the intelligent conductor that the first four measures should be treated as a phrase and played accordingly. On the contrary, the two succeeding units of two measures each are mere transitory fragments and should be distinctly separated from each other but should have careful attention given to the delicate nuances and the proper slackening of tempo which their character naturally induces. They were interpolated by the composer to give pause to the onrush of the restless melody which characterizes most of this overture and to indicate a feeling of pleasant anticipation of the softly-flowing melody which soon follows—the lovely second subject.

## A Procrustean Operation

PREVIOUS TO the National Band Contest it was considered necessary—due to the large number of bands enrolled in Class A—to make a cut in this overture so as to shorten materially the length of time required for its performance. The committee, in making this cut, unwisely eliminated one of the most beautiful portions of the overture, at the same time retaining the most ineffective and trite section. The elimination of the second subject, when presented in the *tonic*, served to destroy the unity of the *sonata-form* as employed by the composer in working out his two subjects. The first portion of the *finale* (*vivace non troppo*) seems irrelevant and anticlimactic. A thoughtful study of the composition and its form should have made possible a cut which would not have marred the form and beauty of this fine work. A cut from thirty-three to forty-three would have been far more satisfactory.

While recently listening to a radio performance of Massenet's dramatically tragic overture, *Phedre*, I was truly amazed to learn how far it is possible to fall short of an intelligent, sincere, logical, expressive, forceful, revealing, orthodox, faithful, and dramatic interpretation of this splendid example of program music.

The mythological story concerns *Phedre*, beautiful young wife of *Theseus*, who falls in love with *Hippolitus*, son of *Theseus* by a former marriage. She passionately pleads

her love, but the virtuous *Hippolitus* spurns her, mounts his chariot and flees down a road by the sea. The infuriated *Phedre* misrepresents the facts to *Theseus* and induces him to prevail upon the god *Neptune* to evoke a great storm. *Hippolitus* is overwhelmed by a great wave from the sea and is destroyed. When the news is brought to *Phedre* she is overcome with remorse and takes her own life.

We quote but two examples from this great piece of program music:

Ex. 3

This is the impassioned and tempestuous love song of the mad and demonstrative *Phedre*. Beginning quietly it gradually waxes more ardent and agitated. The music, to portray adequately this passionate emotion must be replete with *rubato* and expressive nuances. The group of sextuplets in the third measure should not be played in strict tempo but with a very free *rubato*. The beat should be prolonged,

with the first of the group played reluctantly and the last ones quite hurriedly. Measures five and six (*appassionato*) should be played with a very marked *accelerando* and *crescendo*, while measures seven and eight should be characterized by a recession to the calmer mood. Through thirteen to eighteen the song grows more impassioned until at nineteen her plea is presented in a most forceful manner. This measure should be played with strong articulation of notes (*martellato*) to indicate the intensity of feeling implied and very *rubato* so as to indicate clearly the agitated, impetuous, and arrogant demand.

Instead of a realistic and expressive presentation of this highly dramatic scene, it was interpreted in strict and rigid tempo, without the slightest feeling of excitement or ardor. There was not the faintest indication of the highly essential *rubato*. Measure nineteen was played *ritenuto*—the only creditable point in the performance—but with each note given exactly equal value and meticulously hammered out in a very precise and stolid manner. Instead of the impassioned love scene intended by the great composer, it degenerated into a noisily bucolic situation which might have been better termed *A Scene in the Village Blacksmith Shop*. It was entirely bereft of all emotion and feeling; its only warmth was like unto the slow and lazy fire in the smithy's forge and the impetuous ardor of measure nineteen was like unto the agitated *rubato* as exemplified by the honest but unromantic smithy at his anvil.

The brief conclusion is a restatement of the tragic theme which opens the overture, but now stated more emphatically and more conclusively.

Ex. 4

*Hippolitus*, the faithful son of *Theseus* has been destroyed *Phedre*, the beautiful wife of *Theseus*, has taken her own life. This brief conclusion should be presented in such a manner as will serve to stress the tragic nature of the poem and the grief that *Theseus* must have felt. On the contrary, in this performance every tragic element of the musical poem was minimized; and, instead of the concluding chords being declaimed lingeringly, broadly separated and in the emphatically dramatic manner necessary to this tragic lament, they were given in a hurried *accelerando*, thus making the conclusion sound very much like a free fantasy (dance jig) on the theme of *Turkey in the Straw*.

Art, of course, is very wide and free in its boundaries; and the interpretative artist must be given a great deal of latitude for

(Continued on page 615)



## THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

## ADRIENNE

By R. S. STOUGHTON

Play this music with freedom and abandon—a la Caprice.

The tempo is *allegretto* with dynamics somewhat on the quiet side in the first theme. Measures 2, 3, 6, 10, 11, and so on, present syncopation that should intrigue young America at the piano. In the playing of these measures take care not to overlook the fact that the melody lies in the lower voice of the right hand.

The second section is in the key of C minor built of *staccato* chords and played *forte* and *piu agitato*. Immediately after this, the first theme reappears followed by a new section in D-flat, played *andante cantabile*—slowly, in singing style.

## INTERMEZZO ORIENTALE

By JAMES H. ROGERS

One rather suspects the editor of indulging in a sort of imaginary world tour when selecting the music for this month's ETUDE. Besides this second number which wafts us in fancy to the Orient, we have also such intimations of other climes as *A Dream Journey*; and *The Nightingale* from Russian folk song lore.

But, to return to the point of discussion, Mr. Rogers really has succeeded in imparting true Oriental flavor to this music. His text notes read, "The bass to be played always *piano* and *staccato*." In the third measure, where the right hand begins, the text reads, "Very distinct—*quasi non legato*." There is decided syncopation in measures 9, 16, 19 and so on.

The note of syncopation is to be played with *sostenuto* effect. In measure 28 both tempo and tone pick up noticeably. These proportions are in effect until measure 35 is reached, where *tempo primo* is again indicated. A new theme has its introduction at measure 51. This theme appears in six-measure phrases—an Oriental touch. Play this music tranquilly and with singing tone. The piece closes with a final appearance of the first theme.

## VALE CAPRICE

By FRANCESCO B. DE LEONE

Another interesting offering from the pen of De Leone greets ETUDE readers this month. Play it after the French tradition and not in the heavy one, two three manner of the German waltzes. The little figure used as a four measure introduction, beginning *pp* and growing little by little to *mf*, becomes the motif of the first theme in measure 5. Use a *legato* touch not too thick and with enough finger articulation to insure clarity. Pedal once to the measure, as indicated, and obey the tempo markings which give the proper curve to the rhythmical line. The second theme changes key but continues with diatonic passages for the right hand to measure 53 where two note phrases are in evidence. Roll these gracefully but with precision.

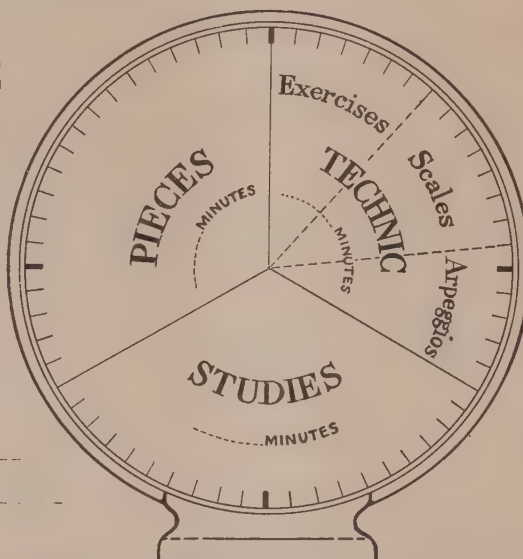
The trio section, beginning at measure 77 in A-flat, consists of a right hand melody in sustained notes, against a chord accompaniment. The pedals, prolonged here as indicated, add to the *sostenuto* effect. Beginning with measure 109, the melody tones occur on the second half-beat of each measure as indicated by the *sforzando* characters under them. Be sure that these tones sing

THE ETUDE  
PRACTICE  
CLOCKDaily Practice  
Time AssignedPractice Invested  
by

Teacher

## DIRECTIONS:—

- 1—Write at the top on the dotted line the length of the period to be devoted to practice.
- 2—Divide the period into three parts, as designated above.
- 3—At the end of the complete practice period, add at least ten minutes for the review of your previous pieces.



DAYS OF THE MONTH						
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

- 4—Put a circle around the day of the month, indicating that your practice for that day is complete.

THE famous pedagog, the late Alexander Lambert of New York, adopted this time division from Czerny, who insisted that his advanced pupils practice four hours a day. This was set aside as follows: Morning—exercises, scales and arpeggios—thirty minutes; etudes and similar studies—thirty minutes; and pieces—thirty minutes. In the afternoon a similar division was made. In the evening one hour was given to review. Every pupil and every teacher should remember that no higher results in the history of piano playing have come from any other method than well rounded, well ordered practice along these lines. There is no substitute for work. The average pupil probably cannot find time to practice four hours a day. The length of time must therefore be determined in each individual case by the teacher and by the grade of the pupil. Two hours each day is recommended in some high school courses where credit is expected. The proportional division on the clock will be found invaluable for general purposes.

## The Etude Practice Clock

Here is a simple, "fool-proof" way of stimulating orderly, well-regulated, daily practice. The greatest problem of nine teachers out of ten is that of insuring the right kind of daily practice.

Desultory practice on "any old thing" never did produce results.

For over a century—that is, from Czerny to the present day—teachers, who have produced worth while results, have found that a regular daily plan, which insures practice on exercises, studies and pieces, is the most practical procedure. Liszt, Rubinstein, Reinecke, Mason, Safanoff, Leschetizky, Philipp, and practically all teachers of virtuosi, have insisted upon this.

The Etude Practice Clock speaks for itself. Copy it out upon cardboard, or transfer it bodily from The Etude.

"Where are the hands?" you say. Easy. In the first place, you need only one hand. Take an ordinary hairpin. Twist half of the pin around a pencil, so that it resembles a tight spiral spring. Insert the other half through the center of the clock, and "there you are." Children will "love" making this hand themselves.

The main object of using the Practice Clock is to provide the student with something which must be done daily. After the daily practice has been completed, put a circle around that day of the month on the calendar.

If ETUDE readers, students and teachers require copies of this Etude Practice Clock printed separately on cardboard, we will, upon the receipt of adequate demands, arrange to provide these at a nominal price.

out clearly. They also make a part of the little figuration composed of broken chords. This music really has possibilities as a "show piece" for recital programs.

## CHINESE JADE

By FREDERICK KEATS

Here is a little piece with an Oriental flavor named for that lovely stone of China which Celestials, for ages gone, have held precious above diamonds and rubies. Note that, except for measure 30, the left hand is *staccato* throughout. Beginning *allegretto*, the right hand has *legato* passages throughout the first theme. In the second section the rhythm changes and the right hand joins in the "chop-chop" popularity with Chinese music. The trio section plunges suddenly into A major—*legato* in the right hand against the persistent *staccato* of the left. With proper observance of expression marks, this little piece also will be found an interesting recital novelty.

## THE NIGHTINGALE

By ALEXANDER ALABIEFF

Transcribed by FRANZ LISZT

Fads may come and fads may go but apparently Liszt goes on forever, luckily for the survival of satisfying music. Here is a beautiful transcription, typical of the great master. The introduction opens slowly but it is to be played with caprice and imagination. These measures suggest the waking of a bird, the slow stretching of wing and leg, the fluttering, as vitality returns, all expressed by the excited repetition of the D's. This effect is repeated after each pause, growing in exhilaration each time until the repeated notes are written in sixteenths and lead into a short but brilliant cadenza, played *pianissimo*.

Measures 9 to 12, inclusive, are to be played *espressivo*, with much resonance in the right hand. The theme proper follows, played *adagio*, with the best possible singing tone. The melody lies in the upper voice of the right hand. Accompanying chords should be released as soon as played, so that the melody tones are heard to sing alone.

Measure 24 introduces another bird-like trill followed by a cadenza which should have the purity and thinness of a silver thread. For this effect play with shallow touch well over the tops of the keys. The *allegro vivace* section calls for a bit of neat keyboard control. The upper voice in the right hand consists of a brilliant trill to be played with the third and fifth fingers while the lower or alto voice carries the melody, which must be played distinctly and with resonance by the remaining fingers and the thumb. While the right hand is thus occupied the left supplies a *pizzicato* accompaniment. In the *vivacissimo* section (beginning with measure 71) the melody appears in the upper voice of the right hand. This section requires faithful practice for accuracy. A side swing of the hand is necessary to catch the extended melody tones. The piece closes with a typical Liszt cadenza, followed by a reminiscence of the nightingale's song, which fades away on a broken C-sharp minor chord.

The edition of this work as presented by THE ETUDE is particularly well fingered, phrased and pedaled and, in consequence, is a most excellent one for student use.

(Continued on page 622)





# THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

## Systems of Fingering

Please let me know if there is a system one can follow in fingering pieces that have not already been fingered. My teacher told me to apply the fingering of the scale in which the composition is written; but I do not find this always helpful or practical. —An Inquirer.

Any workable system of fingering must be sufficiently elastic to accommodate the many variations that occur in actual composition. There are certain general principles, however, which may safely be followed, such as the following:

1. In passages based mainly on the diatonic scale, avoid using the thumb on a black key; and alternate the fingerings 1, 2, 3, and 1, 2, 3, 4, in the right hand (reverse in the left hand), as far as is convenient.

2. In the right-hand fingering of diatonic passages that involve a B-flat (A-sharp), the fourth finger should generally be used on this key.

3. For passages which comprise portions of the chromatic scale, use the third finger on all black keys. The second finger then falls regularly on each C and F in the right hand, and on each B and E in the left hand.

4. Occasional exceptions under (3) above:

To give added fluency to a right-hand passage that contains the notes G, G-sharp, A, A-sharp consecutively, use on these notes the fingering: 1, 2, 3, 4. Similarly, for fluency in the left hand, play the notes A, A-flat, G, G-flat with the fingering: 1, 2, 3, 4.

I should be glad to hear from other Round Table members any additions which they propose to the above system!

## Original Expression in Music

I have a pupil of nine who has been studying for a year. She spends her practice periods making up tunes and chords of her own, instead of practicing the exercises and pieces that I give her. Should I encourage this? If so, how can I do it and still keep her interest in the work that I give her? She is studying Presser's "Student's Book." —B. P.

Her inclination to express her own thoughts in music should certainly be encouraged; but not to the extent of seriously impairing her own practice. Why not let her devote the latter portion of her practice hour to working on her own ideas; and let the time thus spent be considered as a kind of reward for the faithful performance of her prescribed work which precedes it? Meanwhile, too, give her hints as to the best way to make her music sound as attractive as possible; as to what are the best intervals to employ; as to how these may correctly follow one another; how to form with them little phrases and eventually sentences; also how to make the accents conform to the sense. Let her form some simple lines, such as "The birds are singing," or "The bees are buzzing," and let her imitate the birds and the bees in her music.

If you give recitals with your pupils (and I hope that you do!), insert on a program of fixed numbers occasional little musical thoughts which your pupils have suggested

or written down. You will find them especially proud of these valiant attempts, which will constantly give increased meaning to their musical endeavors.

## Cross-Rhythms

I desire to get some information regarding the type of piano composition in which the left hand has four notes against three in the right hand—or just the opposite to the rhythm of Chopin's *Fantaisie Impromptu*. Are there piano pieces in which this occurs? They seem to be rare.

For the rhythm of two notes against three, I have my pupils study Mendelssohn's *Song Without Words* No. 26, then Chopin's *Etude* No. 26, in A-flat major.—G. K.

You are quite correct in saying that the rhythm in question is rarely found. Perhaps the example nearest to it is in Schumann's *Des Abends*, from his "Fantasiestücke, Op. 12." In this short piece, the meter of the melody is three-eight, while that of the accompanying harmony is sixteenth, divided into two groups, each consisting of three sixteenths. Curiously enough, Schumann has notated the piece in two-eight meter, in order to emphasize its essentially duple structure. Hence the piece may be classed as an example of the cross-rhythm two against three, thus:



Can any of our Round Table members send an example of four notes in the left to three in the right hand?

## When to Teach Sight Reading

Please tell me in what grade a piano student should begin to study sight reading; also what sight-reading studies to use.

I had a pupil last summer who took twelve lessons, and because I didn't give her sight reading, her mother changed teachers. I asked the mother a short time ago what progress her daughter was making. She said, "Betty doesn't practice very much as she is taking sight reading, and it is so easy that she can play it without practicing." Can one make real progress without practice? I require my pupils to count aloud until a piece or study is learned, also that they watch their position at the piano and observe the marks of expression, and also that they write definitions over the musical terms, if they do not have a dictionary of their own.—L. J.

You describe a case where progress is easy, but dangerous: easy because the pupil evidently progresses with surprising facility; but dangerous, because this very facility is achieved at the expense of those factors of accuracy and thoroughness which are the very backbone of real interpretation. I am reminded of the caption that Mark Twain placed under a rude drawing which he made, and which he labeled, "This is a study, not a finished picture." I am afraid that such a happy-go-lucky

treatment of music as you describe is decidedly of this nature; and that, in order to make a profound impression with the music the teacher gives her pupils, she is neglecting those finer details of shading and expression which are the very essence of artistic musical interpretation.

There are no short cuts in artistic music study. True, it is possible to be too "fussy" about small details, so that one never takes a broad enough view of the subject as a whole; but to be placed on a reliable foundation, the playing of piano music should be preceded by a careful study of the almost numberless details of which it is composed.

Occasionally a pupil is brought to me with the advance notice that "she can play almost anything at sight"; and I find that she is continually called upon to furnish accompaniments, or to "fill in" all kinds of music at a moment's notice. But when confronted with serious music study, she has apparently lost the ability to pin her work to nice details. Result: she may be useful as a "hack" player; but is is doubtful if she can ever become a really first class pianist.

I therefore advise you to stick to your most important ambition, which is, and should be, to work continually in the light of your highest ideal of music.

Simple sight-reading should be begun as soon as the student has begun to study easy pieces; and it should continue and increase in difficulty as long as study and practice are pursued.

## Increasing One's Speed

I am a comparatively new and young teacher and am faced with the problem of how to obtain and increase speed in passage playing, such as in scales. The girl in question is eighteen, has studied for three years, has had scales—in parallel and contrary motion, and in a few syncopated rhythms—but finds great difficulty in playing them with any degree of speed. Please advise me. —M. L.

First, make sure that the pupil practices her scales with a loose wrist. Often the whole difficulty in playing rapidly comes from a certain "residuum of stiffness" which still remains, even after the wrists are in the pink of condition.

Second, have her practice with varying rates of speed. Let her begin her scales very slowly, then increase the rate gradually to a moderate tempo. Let her begin again more slowly, then accelerate the pace until she is moving as fast as she can go with safety.

Third, let her play with varying degrees of force. Have her begin with a medium amount of tone (*mp*), increasing this as she plays somewhat faster (up to *mf* or *f*). Then let her correspondingly decrease the tone until she is playing again in her first tempo *pp* or even *ppp*.

In any event, it is a mistake to force the tone. Let her preserve a light and flexible touch, without attempting a loud or violent tone, except occasionally when the passage evidently calls for it—which should be seldom.

## Piano Solos and Studies Medium Grades

Please send a list of classical piano solos, Grades II and III, suitable for pupils from eighteen to twenty who have not studied long.

Also please mention a book of studies for a girl of twenty who plays music of the second and third grades. She has an excellent knowledge of scales and chords in all keys. —M. L.

For piano solos, I suggest the following: Beethoven, *Albumblatt* and *Für Elise*; Haydn, *Rondo in A Major*; Mozart, *Fantasia in D Minor*; Mendelssohn, *Venetian Boat Song*, Op. 19, No. 6; Jensen, *Elfin Dance*, Op. 33, No. 5; Grieg, *Album Leaf*, Op. 12, No. 7; Massenet, *Aragonnaise*; Tchaikowsky, *Song of the Lark*.

A book of studies which is of about the right grade and which will continue her work in scales and chords is "Short Pieces in All Keys," by F. A. Williams.

## A Scheme for Technical Study

I have done no regular practicing for over two years, and am now starting on a scheme of finger work, also on Bach's "Suites." I would like a list of technical books up to the seventh or eighth grade, with suggestions on how to use them. For instance, I understand that in practicing Czerny's "Op. 337," each measure should be repeated twenty times at a rapid rate. Is it well to play the exercise slowly and with a heavy touch a few times before playing it fast? Also, how should I practice scales, arpeggios, chords, octaves so as to get the best results?—N. G.

I like the attitude which you are taking toward your work, and feel sure that if you persist in it, you will accomplish good results.

For thorough technical material, start on the eight books of Philipp's "New Gradus ad Parnassum," carrying out this course as far as you are able. In practicing it is better, as a rule, to begin exercises in a slow tempo, advancing either gradually or quickly to more rapid work. Notice, however, that soft practice is fully as important as heavy work, so that there should be a frequent alternation of the two.

As to organized repetition, I heartily approve of it; and you are referred to a certain celebrated pianist who used to place a number of short paper slips beside him on the piano. Each time that he repeated a given passage, he knocked aside one of these slips until all were gone. Try this scheme yourself!

For a list of progressive studies of technical purport, the following are suggested: Brauer, "Op. 15" Grades II-III; Berens, H., "Op. 61, Books 1 and 2," Grades IV-V; Cramer, J. B., "Selected Studies," Grades V-VI; Czerny, C., "The Art of Finger Dexterity, Op. 740," Grades VII-IX.

All these lead naturally up to the Chopin "Etudes."

Of the older classicists, the most important are Bach, Handel, Haydn, Mozart and Beethoven. We then come to the Classic-Romanticists, chief of whom are Schubert, Mendelssohn, Schumann, Chopin, Liszt and Brahms.



# Music in the Old Dragon Empire

By the Well Known American Composer

LILY STRICKLAND

LONG A RESIDENT OF INDIA

CHINA, BECAUSE of its remoteness and isolation, retained its traditions and culture unaltered for nearly six thousand years. Will the present revolutionary ferment working in that vast area affect China's cultural arts as drastically as it has her politics? Modernism's relentless march seems to have invaded the former Dragon Empire, to affect it in many ways. The innovations of the Western world; the insidious influences of communism, and the gradual influx of commercialism; these are among the changes that we, who treasure the best of the older China, regret.

Chinese civilization was highly developed during the glamorous cycles of the old dynasties. Throughout the Chou, the Ch'in Han, the Sung, Mongol, Ming and Manchu reigns, the country evolved new forms of literature, poetry, art and music. It was in the Han dynasty, 202 B. C., that many changes came, particularly through the introduction of Buddhism, from India. Today, Taoism, Confucianism and Buddhism are the three great religions of the country. Through Taoism are traced the ramifications of ancestor-worship, animism and black magic; through Confucianism are traced the purely philosophical and esthetic qualities of Chinese scholars; and Buddhism is significant in its many aspects and influences on the people.

## A Patriarchal Art

AMONG THE MOST ancient forms of Chinese literature are songs and ballads. The odes are superbly beautiful to all lovers of pure poetry. It was inevitable that they be set to music. The phenomena of nature's moods have been the source of a myriad of inspirations, in literature, in drama, in poetry, and in music. Drama, in China was invented in 1260 A. D., that is, at that period it became organized and practiced by groups of people who developed the idea into recognized forms. Acting to music and acting with incidental dances and songs have been the customs for centuries. The two arts go hand in hand as complementary and necessary to the creation of a well-rounded and harmonious whole. Music in China has always played an important part in the development of its civilization. Unlike the actor and musician in India, the Chinese player or musician has been respected and admired. There has been no disgrace in belonging to the profession; on the contrary it has been honorable and practiced by people of sincere devotion to their arts.

## The Musical Chinese

MUSIC IS a language of many dialects; and one of the strangest as well as most ancient and interesting of those dialects is expressed in the Chinese idiom. China is the mother of many inventions, or rare and beautiful forms of art and literature; and in her music we find much that is fascinating in practice as well as in history and legend.

The oldest countries of the world—such as Egypt, India and China—trace their music directly to divine origin. Music was considered sacred, a gift from the gods, and therefore to be prized and used with reverence by man, for his benefit and enlightenment. It is interesting to the music student to learn something about the impulses and ideas back of the beginning of

the art of music in the Far East, where civilizations were ancient before the Western world had taken shape in national entities. Unfortunately most of the musical library of China was destroyed in 200 B. C., at the order of the Emperor Tsin-Hwang; and for many centuries music in China was a lost art. With the rehabilitation of music, however, new modes were developed and the original five-toned, or pentatonic scale was enlarged to seven tones. Today there are between sixty and eighty keys in China, some one hundred and thirty musical instruments, many involved rhythms, and an elaborate system of theory.

## Nature's Tones Classified

THE BAMBOO pitch-pipe has twelve tones, one for each month of the year; so, even in a flute's gamut, is woven the poetry and imagination of the people. The eight recognized sounds of nature are used to classify music: first, the sound of skin (drums); second, the sound of stone (conch-horns and the fascinating "King") third, the sound of metal (bells, gongs, and so on); fourth, the sound of silk (lute, violin); fifth, the sound of wood (castanets, and others); sixth, the sound of bamboo (wind instruments); seventh, the sound of gourds (mouthorgan); and eighth, the sound of baked-earth (ocarina). These specific sounds are mentioned because it is remarkable that they should be used to distinguish the effect of the various tones of instruments in interpreting nature.

Of the instruments that originated in China, the ocarina, the xylophone, and the organ are notable. The organ, above all instruments in the world, has developed as have few others, unless it be the piano. This development, however, was not in China, but in the Western world, and par-

ticularly in England. From the primitive air pipe organ of the Chinese has come into being the greatest known medium of expression of religious music. It is strange to think that Bach, the father of the pipe organ, played upon an instrument that was created in China thousands of years ago. But the Chinese would have been greatly astonished had they dreamed what a magnificent tree would grow from the little acorn of their original invention.

If we begin to trace the origin of instruments developed and used in the world of today, we will find that nine-tenths of them were invented in either India, China or Egypt. From the simple family group, sufficient for the needs of a primitive people, have branched out an enormous number of complicated musical instruments. This development naturally belongs to the West, for in all Eastern countries the single melodic line and the monodic form have been all that were desired in music. Where there was no sense of harmony, there was no need for the variation and improvement of instruments that satisfied the oriental ear. So we have taken the instruments of the East and made something different out of them, instruments capable of immense volume, of depth of tone and of a compass not dreamed of by the creators of the early forms.

## The Original Whole Tone Scale

THE SAME development and use of old scale-forms are used by our modern and ultra-modern composers of today. Students of oriental music know that Glinka did not discover the whole tone scale. It was China's earliest scale and dates back to 3000 B.C., in the reign of the Emperor Fu-Shi. This five-toned scale is still used in Northern China, whose people have not

yet made common use of the more nearly modern occidental scale forms as used in Southern China. Debussy, Ravel, D'Indy, Stravinsky, and other so-called modernists in composition, have used the pentatonic and whole-toned scales, with amazing tonal results; but these effects are gained from the harmonic use of the old scale, not from the single melodic line. So the very newest forms we have in music are merely a new form of the old scales used and understood in China, for centuries before Western music was known.

While we of the West have borrowed the old scales and developed them into a harmonic system, we at the same time have evolved a notation that is much simpler than the complicated, elaborate and, to most of us, undecipherable music system of the Chinese. As in India, the science of music in China is made extremely difficult. The strange symbols, substituting for our notes, are meaningless to us, particularly as there are no time-signatures, no values given to notes, but only a system of signs that call for interpretation and time-values.

## The Traits of Song

CHINESE VOCAL MUSIC is beyond the comprehension of the Occidental. It is nasal, falsetto and discordant to our ears. A choir, or chorus, has no harmonic division, since all music is monodic or unisonal. Singing was used in the most ancient Chinese religious rites and ceremonies. In the Li-Ki, or Book of Rites, there is much on music. The worship of Confucius was accompanied by instruments and voice; and in the Odes, or any religious music, the pentatonic and monodic forms were used. Nevertheless, the one fortunate enough to hear the priests chanting in the Hall of the Five Hundred Buddhas in Canton, will find the effect moving, impressive and not unmusical. In the strange dignity of the old pentatonic mode, used with the earnest intentness of the followers of Buddha, and accented by a bell, a gong or a drum, there is a feeling of antiquity, of grave beauty, and a symbolism of worship that one hears seldom save in the ancient Gregorian Chants.

We cannot say so much for the high-pitched quavering of the sing-song girl. She is not moved by the spirit of worship but by that of amusement and entertainment. Her songs are not confined to the old scale-forms but include the more modern modes. Her voice is as unpleasant to our ears as the dreadful singing of Bengali nautch-girls, and we must simply try to put ourselves in a Chinese mood and enjoy her beautiful costume or her dance movements to old instruments.

By the very volume and perfection of technic, the singers accompanying the drama are more impressive. And they are certainly a dramatic adjunct to the work of the actors in the highly embroidered plots seen on a Chinese stage. The dramatic actor, himself clad in magnificent armor or ceremonial robes, moves majestically through his rôle, investing with dignity and power his part in the play. Those who have seen the Chinese genius, Mei Lang-Fang, who recently won such triumphs in America, are able to understand something of the spell of Chinese drama when it is well done.



A SING SONG GIRL OF THE CELESTIAL EMPIRE

(Continued on page 625)



## ADRIENNE

Played with "fancy free" fingers and proper lightness, this piece is most effective. In the second section, play the sustained melody with as much legato effect as possible. Here the pedal does what the fingers cannot do. Grade 4.

**Allegretto grazioso** M.M. ♩ = 120

R. S. STOUGHTON

*mp*

*mp*

*f*

*Last time to Coda* ☉

*rall.*

*f più agitato*

*ff*

*a tempo*

*mp*

*mp*

*Andante cantabile*

*rall.*

*mf*



1 3 1 5 4 1

*cresc.* 45 *rall.* *a tempo f*

50 *cresc.* *più allarg.* 55 *rall.* D.C.

*Meno mosso* 5. 5. *smorzando* *pp molto rit.*

Coda

## INTERMEZZO ORIENTALE

Mr. Rogers' fine fancy caught the true oriental spirit in this captivating *Intermezzo*. The rhythms are not difficult and the piece never gets far from the sands of the desert and the towering minarets. Grade 4.

*ben distinto, quasi non legato*

JAMES H. ROGERS, Op. 53, No. 2

Con moto M.M.  $\text{♩} = 126$

*Il basso sempre piano e staccato* *mp* 2 1 2 3 5 3 2 1

*mf* 10 *p* *cresc.* 15

*più cresc.* *ff* 20 *ff*

*Poco più vivo* *f non legato* *ff stridente* 30



Tempo I

> *ben tenuto*

*sotto voce*

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music begins with a forte (*f*) dynamic and features several triplet markings. The dynamics change to mezzo-forte (*mf*), then piano (*p*), and finally pianissimo (*pp*). The system ends with a *sotto voce* instruction.

Second system of the musical score. It continues the piece with various musical notations including slurs and ties. The dynamics are marked as *pp* 45 and *ppp*. A *ten.* (tension) marking is present above the staff.

Third system of the musical score. It includes a section marked *tranquillo mp ben cantando* starting at measure 50. There are also markings for *pp un poco rubato* at measure 55. Pedal points are indicated with asterisks and the word *Ped.*

Fourth system of the musical score. It features a *dolcissimo* marking and measure numbers 60 and 65. The music is characterized by sustained chords and melodic lines.

Tempo I

Fifth system of the musical score, marked with *Tempo I*. It includes measure numbers 70 and 75, with dynamics of *mp* and *p*.

Sixth system of the musical score. It begins with a mezzo-piano (*mp*) dynamic and includes measure numbers 80 and 85. The dynamics shift to *mf* and *p*.

Seventh system of the musical score. It features a crescendo (*cresc.*) marking and measure numbers 90 and 95. The dynamics range from *f* (forte) to *pp* (pianissimo).

Eighth system of the musical score. It includes a *slentando* marking and a *sotto voce* instruction. Measure numbers 100 and 105 are indicated. The system concludes with a *ppp* (pianississimo) dynamic.



# VALSE CAPRICE NO. 4

The success of Mr. De Leone's other valse in this series, so admirably adapted to the keyboard, has been notable. They suggest the fluent and ingenious pieces of Durand and Godard and must be played in similar style.

Grade 4. **Allegro con brio** M.M.  $\text{♩} = 80$

FRANCESCO B. De LEONE

*pp* *cresc.* *poco a poco* *mf* 5

*mf* 10 *cresc.* *poco a poco* 15 *Ped. sim.*

*f* *allarg. poco a poco* *rit. molto* 20 *a tempo*

*mf* 25 *incalz.* 30

*ten. pochiss.* *rit.* *dolce* 35 *a tempo* *pp* *Fine* *f* *volante* 40

*allarg.* *rit.* *f* 45 50

*marcato* 55 *allarg.*



*f a tempo* 60 65 1 1 3 2 1

*mf ma espress.* 70 75 *D.S.\**

**TRIO** *espress.* *dolce* *cresc.* 80 *dim.* *Ped. sim.*

85 90 95 100

*cresc. ma* *allarg.* *poco a poco* 105 *molto rit.* *ten. l.h.* *dolce*

*f a tempo* 110 115 *dim.* 120

\* From here go back to the % and play to *Fine*; then play *Trio*.



*f* 125 *sempre ped.* 130

*p* tenderly 135 *sentito* *calando* *pp* D.S.

## CHINESE JADE

Jade in China is said to be a far rarer gift than gold or precious stones. Mr. Keats has caught a very graceful lilt in this piece suggesting the flowery kingdom.

**Allegretto M.M. = 108**

**FREDERICK KEATS**

Grade 3.

*mf* 10 15 *f* Fine *p* 20 25 D.C.\* *mf* 30 D.C.

## TRIO



# THE NIGHTINGALE

## LE ROSSIGNOL

This scintillating composition by the radiant Liszt is one of a large number of transcriptions by the Hungarian master. Liszt must have heard innumerable nightingales as is indicated by the embellishments, particularly those in the seven last measures. Grade 8.

ALEXANDER ALABIEFF

Transcribed by Franz Liszt

Lento a capriccio

*una corda*  
*cresc.*  
*trm*  
*l.h.*  
*leggerissimo pp*  
*pp rit.*  
*espressivo*  
*piu rit.*

Night-in-gale, here fold thy wing,  
*cantando espressivo*

Rest here beside me, rest and sing,

Adagio

*p*  
*pp*  
*rit. smorz.*

*rit. smorz.*

*accel.*  
*Allegro vivace*  
*dim.*  
*pp*  
*sempre staccato*



nite, Here fold thy wings, and stay thy flight! All my

woes thou charm'st away, With thy soft melodious

lay.

50 *sempre ppe stacc.*

55

60

65

70

75

*Vivacissimo ben marcato la melodia*

*non legato*

‡ The first note of each group may be played with the left hand. Use, in this case, the upper fingering for the right hand.



8

80

85

*agitato*

90

95

*ritenuto molto*

*f* 100

*pp* Cadenza ad lib.

*una corda*

*Adagio*

*rall.*

*tre corde*

*cresc.*

105

*smorz.*

110

*pp meno presto*

*ppp*

*l.h.*



## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## I WENT ROAMING IN LOVE'S GARDEN

Daniel S. Twohig

RALPH COX

Moderato con moto

1. I went roaming in Love's gar-den, As the  
2. I went roaming in Love's gar-den When the

dawn came to the sky,  
dew was on the rose,  
And I heard the merry mu-sic Of the lark's sweetsong on high;  
And I watched God's magic sun-light Make each sleep-ing flow'r un-close;  
As it  
Then I

*poco a poco cresc.* After 1st Verse *rit.* *a tempo* *rall.*  
told the wak-ing world All God's wondrous gifts to view, I went roam-ing in Love's gar-den As the  
found a lit-tle

*poco a poco cresc.* *rit.* *a tempo* *rall.*  
After 2d Verse  
dawn came peep-ing through. pathway As the dawn came peep-ing through, And in Love's mag-ic

*f.* *a tempo* *rit.* *rall.* *f.*  
gar-den As the dawn came peep-ing through, In Love's magic gar-den There I found you.



H.B. Stowe

## STILL, STILL WITH THEE

Andante moderato

WILLIAM BAINES

*p*

*p a tempo*

Still, still with Thee, when pur - ple morn - ing break - eth,

*rit.*

*p a tempo*

When the bird wak - eth, and the shadows flee, Fair - er than morn - ing,

*accel.*

*mf a tempo*

*rit.*

love - lier than the dawn - ing, Dawns the sweet con - sciousness, I am with Thee!

*accel.*

*mf a tempo*

*rit.*

*a tempo*

A - lone with Thee, a - mid the mys - tic shad - ows, The sol - emn hush of

*a tempo*

na - ture new - ly born, A - lone with Thee in breath - less ad - o - ra - tion,







ff

ff

Last time to Coda

dim.

Meno mosso 2d time play Violin part octave higher

p

pp

cresc.

cresc.

ff

D.C.

CODA

ff

ff



## CONTRA DANCE

## SECONDO

L. van BEETHOVEN

Allegro molto moderato M.M. ♩ = 108

The musical score is written for piano and consists of 12 measures. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro molto moderato M.M. ♩ = 108'. The score is divided into two systems of six measures each. The first system begins with a piano (p) dynamic and a 'leggiero' marking. The second system begins with a forte (f) dynamic and a 'cresc.' marking. The third system begins with a piano (p) dynamic and a 'sempref' marking. The fourth system begins with a piano (p) dynamic and a 'dolce, espress.' marking. The fifth system begins with a piano (p) dynamic and a 'pp' marking. The sixth system begins with a piano (p) dynamic and a 'D. S.' marking. The score includes various articulations, such as accents, slurs, and fingerings, and ends with a 'Fine' marking.

1  
p  
leggiero  
cresc.  
ff  
p  
ff  
p  
sempref  
p dolce, espress.  
pp  
p  
D. S.  
pp



CONTRA DANCE  
PRIMO

OCTOBER 1934

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Allegro molto moderato M.M. ♩ = 108

L. van BEETHOVEN

3 2 1 4 1 4 5 3 2 1 4 1 3 2 3 1

*p* *leggiero*

*cresc.* *f* *Fin*

*ff* *p* *pp* *ff* *p* *pp* *sempref*

*f* *p* *dolce espress.*

*pp* *p* *p*

*mp* *D. S.*



## PROGRESSIVE MUSIC FOR ORCHESTRA

—\*—  
ASSEMBLY  
MARCHR.O. SUTER  
Arr. by the Composer

Tempo di Marcia

Brass

1st Violin

Piano

The first system of the musical score for 'Assembly March' features three staves. The top staff is for the 1st Violin, the middle for the Piano, and the bottom for the Brass. The key signature has one flat (B-flat), and the time signature is common time (C). The music begins with a forte (f) dynamic, marked with accents and slurs. A first ending bracket is shown above the violin staff. The piano part includes chords and single notes, while the brass part has a melodic line. The system concludes with a mezzo-forte (mf) dynamic.

## VIOLIN OBBLIGATO

## ASSEMBLY

R.O. SUTER

Tempo di Marcia

f Brass

The second system of the musical score continues the 'Assembly March'. It features three staves: Violin Obligato, Piano, and Trumpet. The key signature remains one flat, and the time signature is common time. The music starts with a forte (f) dynamic. The violin part has a melodic line with slurs and accents. The piano part provides harmonic support with chords and single notes. The trumpet part has a melodic line. The system concludes with a mezzo-forte (mf) dynamic.



# ASSEMBLY

Tempo di Marcia

R.O. SUTER

Flute part of 'Assembly'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic of *f* (forte) and a tempo marking of 'Tempo di Marcia'. The music features a series of eighth and sixteenth notes, with a repeat sign and first/second endings. Dynamics include *f*, *mf* (mezzo-forte), and *f*. The piece concludes with a final measure marked with a '1'.

1st Bb CLARINET

Tempo di Marcia

# ASSEMBLY

R.O. SUTER

1st Bb Clarinet part of 'Assembly'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic of *f* (forte) and a tempo marking of 'Tempo di Marcia'. The music features a series of eighth and sixteenth notes, with a repeat sign and first/second endings. Dynamics include *f*, *mf* (mezzo-forte), and *f*. The piece concludes with a final measure marked with a '1'.

Eb ALTO SAXOPHONE

Tempo di Marcia

# ASSEMBLY

R.O. SUTER

Eb Alto Saxophone part of 'Assembly'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic of *f* (forte) and a tempo marking of 'Tempo di Marcia'. The music features a series of eighth and sixteenth notes, with a repeat sign and first/second endings. Dynamics include *f*, *mf* (mezzo-forte), and *f*. The piece concludes with a final measure marked with a '1'.

1st Bb TRUMPET

Tempo di Marcia

# ASSEMBLY

R.O. SUTER

1st Bb Trumpet part of 'Assembly'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic of *f* (forte) and a tempo marking of 'Tempo di Marcia'. The music features a series of eighth and sixteenth notes, with a repeat sign and first/second endings. Dynamics include *f*, *mf* (mezzo-forte), and *f*. The piece concludes with a final measure marked with a '1'.

TROMBONE or CELLO

Tempo di Marcia

# ASSEMBLY

R.O. SUTER

Trombone or Cello part of 'Assembly'. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic of *f* (forte) and a tempo marking of 'Tempo di Marcia'. The music features a series of eighth and sixteenth notes, with a repeat sign and first/second endings. Dynamics include *f*, *mf* (mezzo-forte), and *f*. The piece concludes with a final measure marked with a '1'.



## DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 2.

## TUMBLEBUGS

BERNIECE ROSE COPELAND

Lively M.M. ♩ = 92

*mf* r.h. l.h.

10

15

20

*Fine* *meno mosso* *p* 25

30

35

*D.C.*

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Grade 2½.

## DAINTY PUSSY WILLOWS

OLIVE P. ENDRES

Daintily M.M. ♩ = 132

*mp* l.h.

5

*a slight ritard.* *hold back*

10

*in time* *ritard.* 15

*Fine*



*in time* *mf* 20 *softer and a little slower* *in time*

*broader* *slower* *D. C.*

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Grade 3.

## SNOW FLURRIES

HAROLD LOCKE

Allegro M.M. ♩ = 152

*mf* 10 *poco rall.* 15

*mf a tempo* 20

25 30 *Fine*

*f* 35 40

*f* 45 *rall.* *D. C.*

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Grade 1½.

## A DREAM JOURNEY

MARIE HOBSON

Andante M.M. ♩ = 112

Fine

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Grade 2.

## SPRING GREETING

WALTZ

C. C. CRAMMOND, Op. 145

Tempo di Valse M.M. ♩ = 60

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The Secret of Modernist Music

(Continued from page 573)

eternal law; these should have a more fertile result than to accept any finite point in development because a given system finds its conclusion there. My continual development has been in the direction of newness. From my earliest works, which naturally are much easier to hear, I have always written just what comes to me, perhaps unconsciously. The artist, who has courage gives himself up wholly to his inclinations. Only he who yields to his inclinations has courage; and only he, who has courage is an artist. To him it is sufficient to have expressed himself. To say what had to be said according to the laws of his own nature. The laws of the nature of a man

of genius are the laws of the future of mankind."

SELF-TEST QUESTIONS ON MR. SCHÖNBERG'S ARTICLE

1. Why are repeated hearings of modernistic works necessary?
2. What innovations in the uses of dissonances are characteristic of works by modern composers?
3. How does Schönberg use the twelve semitones of the chromatic scale?
4. Name some Schönbergian novelties in treatment of musical resources?
5. What might be said to be Schönberg's "musical creed"?

For Fluency in Arpeggios

By MADGE PARSONS STONER


THE piano student will find the accompanying exercise of great value both in familiarizing himself with all the major and minor scales and in developing an even-

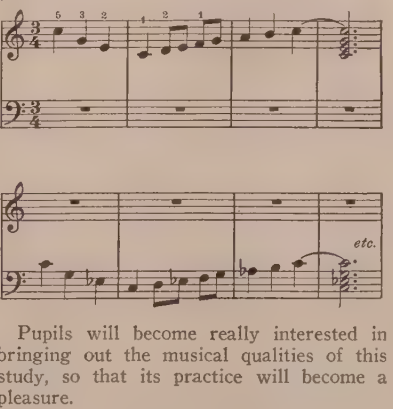
ness of the fingers on the keys. The same fingering is to be used for all.

With the left hand play the C major arpeggio, followed by its scale and chord. Then, with the right hand, follow the same model, but in C minor. Carry this model through all the keys of the scale circle till the C an octave above the beginning point is reached. Be sure that the rhythm is kept smooth and flowing; as this will add much to the interest of doing it.

Now reverse the figure, as in example 2; and again proceed through the entire circle of major and minor scales.

Ex. 2.





Pupils will become really interested in bringing out the musical qualities of this study, so that its practice will become a pleasure.

Train the Memory

By E. CONSTANCE E. WARD

EVERYBODY in the beginning is equipped with a memory. But this memory must be trained before it begins to be of value to the music student. The first essential is to attain absolute accuracy in playing, concentrating strongly on what you are studying.

Start with a new piece. Very carefully play through it once, in a tempo slow enough to allow you to play it perfectly as to notes and fingering. The pulses or beats must be kept strictly regular, and not be sacrificed to note finding.

Now rest a few minutes. Think of the melody you have just played, testing your memory of it by thinking it or humming it. Little phrases have caught on, probably.

Repeat the playing three times correctly in succession, gradually increasing the tempo if note perfect and otherwise reducing the speed. Now you should have a fair idea of the piece.

Leave it till the next practice time. Then try how much you can remember. But, at the first hesitation or error, get the copy and study it in sections, noting carefully expression marks, modulations, cadences, pedaling and so forth.

Consider your memory as a very sensitive plastic substance which will record all impressions, good and bad. Thus, if an error is made, it will require to be obliterated, and a new correct impression made, involving extra time and energy.

"Ever since I began to compose, I have remained true to my starting principle: not to write a page because some public, or some pretty girl wanted it to be thus or thus; but to write solely as I myself thought best, and as it gave me pleasure."—Mendelssohn.

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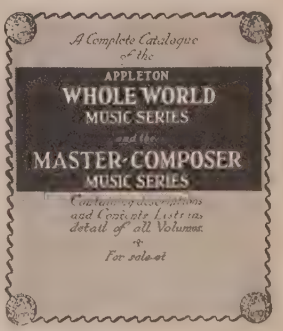
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# THE SINGER'S ETUDE

Edited for October by  
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singers' Department "A Singer's Etude" complete in itself



## How to Acquire a Beautiful Vocal Diction

By LUZERN ORRIN HUEY

**N**EEDESS DIFFICULTY is often experienced in the study of vocal diction, because the approach has been from the wrong direction. And, at the very beginning, let it be clearly understood that, as applied to the art of singing, "diction" is the study of a combining of beautiful pronunciation and enunciation. With the voice untrained, there is apt to be entirely too much action of the organs in articulation. The lips, tongue, jaw, uvula and entire soft palate may easily be overworked in forming words on a song basis. Which is but natural when, without preliminary training, these organs are called upon to do something out of the ordinary or beyond their normal action.

Teachers differ widely as to the order of voice training. Most of them agree, however, that vocalization and word articulation should be studied separately. Which of these should be undertaken first, is the question now up for consideration.

### Basis of the Singing Tone

**J**UST WHAT is the foundation, or the essentially primary, element of the singing tone? Of course the first answer would be, "The sustained tone." A tone, therefore, that is sustained, either under free voice action or at a definite pitch, is on a song basis. It is, in fact, all we need to start the voice on the way to song.

Nevertheless, before starting this sustained tone, let us consider the nature of the instrument with which we are dealing. And, first, attention must be given to the probable character of its activity, prior to the origin of articulate speech. The impulse to give voice to musical sounds is a part of man's inheritance, which the lack of either speech or musical notation in no way hindered. Moreover, it is highly probable that the natural, or normal, activity of the vocal instrument, at this period in man's history, very closely approximated its use in song—as is still the case of the early attempts at vocal utterance by the infant. We can imagine the awakening mind of primitive man as appealing to his maker through an invocation of incoherent, though deeply musical, sounds. With this early use of the vocal organ, we naturally associate the voicing of deep, broad and sonorous tone, from which all speech sounds were absent. And today, as ever, one of the highest attributes of the voice is the ability to preserve breadth of tone on each pitch of the vocal compass.

### Influence of Speech on the Singing Voice

**N**OW THE ORIGIN of all speech sounds may be traced to man's impulse, as a social being, to communicate his thoughts and desires to others. As a vocabulary necessary to this purpose developed, the required activity of the speech organs gradually drew the tones from the higher resonating areas (the masque) to the front of the mouth and lips, thus facilitating speech but at the same time decreasing the breadth and sonority of the voice.

From all of which we can understand the problems of vocal diction, how it should be begun and how carried on to the finishing stages.

### Speech and the Sustained Tone

**F**ROM WHAT HAS BEEN said it may be easily seen that, to insist, at the beginning, on placing the sustained tone on a musical basis, with the object of training the voice in vocalization before giving attention to the fundamentals of diction, we are but opening the way to endless trouble and wasted energy. The fundamentals of good vocal diction should form the basis of the elementary study of tone production; and in neither should the voice at once be taken at a definite pitch.

By taking the voice at once on pitch, as in the study of vocalises, we do not lessen but rather increase the tendency of the speech organs to interfere with the production of the singing tone when words are employed. So, instead of attempting to raise speech to a song basis, we should reverse the process and carry the fundamental principles of song back to speech. In other words, we should apply the sustained tone to the formation of speech, but without at once moving speech from its normal plane of action and its normal manner of progression. Syllables and detached tones (such as *Dah, day, dhe, dho, dhoo*) may be practiced till Doom's Day, without laying a proper foundation for real song.

### The Plane of Speech

**A**S USED in this connection, the normal plane of speech would depend on the placement of the individual speaking voice; but, right or wrong, no attempt should be made to change this through direct action. This is one important reason why the speaking voice should be trained first on a speech basis, by applying to speech the fundamental principle of song. Though comparatively simple in its application, its efficiency in bringing about a correct speaking poise is beyond question.

In applying the sustained tone to speech, the work should be at first done on a monotone base, as even the voice movement necessary to convey the nuances of speech is at this time undesirable.

If the reader would more clearly get our meaning, let him sustain the vowel sound, *ā*, long, on Middle C, or any tone that serves as a natural scale-base for the voice. Now prefix "d", making "day." Carry this "ā" up the scale, from C to B, by prolonging, or sustaining, the tone on each pitch. Note the tendency for tension to creep in as the voice ascends.

Now slowly and evenly sustain this "ā" (day) seven times under free voice action, or on a natural monotone speaking base. Note the absence of any tendency to create tension. Do not get the idea that in this there is any danger of injuring the singing voice. We shall keep on talking to the end of life. Take the sentence, "This is a lovely day." Sing the words at pitch, on the first six tones of the major scale

(C-D-E-F-G-A). Prolong "love" on F and make "ly" short on G, thus creating a rhythmic, singing melody. Take careful notice as to whether the words can be rendered not only distinctly but also with musical quality. Test other sentences in the same way. When forming words in this way, the tendency to create tension will be found to be much stronger than when using a single vowel or syllable.

Even though one were able, at this stage, to sing the words both distinctly and with musical quality, this by no means signifies that the work is on an artistic plane or that the singing voice is properly poised.

### Focal Placement

**W**ITH ALL DUE deference to those holding other opinions on singing, we have found that, when forming the sustained speech sounds, and for speech on a monotone speech basis, the focus of placement of tones should be at the front of the mouth and on the lips.

Let us take the sentence just used, "This is a lovely day," and study it in monotone, preparatory to a later application of the nuances of speech, which, in turn, will be preparatory to using the voice at pitch, or on whole and half tone progressions. (The nuances of speech normally move in intervals of quarters and eighths of tones.)

Now the tone called for here may be compared to a horizontal line in free hand drawing; only, instead of using the hand to hold the pencil, we now use the diaphragm to control, or make possible, the slow drawing out of the breath. It very aptly might be called "tone drawing," the most important factor in tone production. We therefore sustain, first and fully, each letter of a word—as "Tee-aich-ih-ess." Use one normal intake of breath for the prolonging of each alphabetical sound, and then for each phonative or syllable sound. In pronouncing the first word by uniting the sounds of the four letters, the vowel (i-ih) should be fully sustained and given much prominence. Each syllable of the entire sentence should be treated this way. Then

apply the same study to other sentences. Endeavor all the time to focus each sound forward to the front of the mouth and on the lips. Avoid, at all times, the forming of tones in the back of the mouth and throat, or the stressing of any sound (as the open *ah*) that refuses to come forward.

### Action of Speech Organs

**W**ITH A PROPER BEGINNING, there should be no trouble whatever in developing the speech organs in song. The correctly trained singer can produce both musical speech and artistic tonal effects with a very slight departure of the speech organs from a position of repose. Whilst it is necessary to promote perfect relaxation of the jaw and lips, it is not necessary in forming vowels and speech, that lip action be consciously exaggerated or the jaw dropped. The tongue, lips and jaw should be subject entirely to the pre-conceived quality and purity of the vowel. The action of the tongue should be especially automatic. With the sound properly focused at the front, our only concern should be that the tip of the tongue lies lightly against the lower front teeth, when not called upon to form consonants.

Any exaggeration of movement in the speech organs only tends to hold the tones under this forward focus, instead of allowing them to ascend gradually for a higher and more perfect reinforcement. As this latter action should be purely automatic, there is no need of forcing or directing it. It is only under forward focus that the tongue is apt to interfere with the tone, as the main source of emission for the overflow of tonal vibrations is at the mouth. With the voice correctly adjusted and properly poised, the vibrations are almost wholly confined to the mouth, face, head and torso (chest). Unless fully developed under forward focus, both vowel and consonant sounds, as forming speech—and especially the less resonant ones—will become imperfectly reinforced by the upper resonating areas.

### The Singer

A SEQUEL TO THE AUTHOR'S VALUABLE DISCUSSION OF  
"THE SONG" IN LAST MONTH'S ETUDE

By D. A. CLIPPINGER

**A** SONG is the embodiment of some phase of human experience. This the singer undertakes to express through the human voice.

In song interpretation, the singer is the most important factor. He is the interpreter of both poet and composer. Therefore, the success of the song must depend entirely upon the singer. The poet and composer provide him with the material. The use he makes of it depends upon his natural gift plus his training and experience.

### Inherent Limitations

**A** BEAUTIFUL VOICE is a valuable asset to the singer; but voice alone does not constitute an artist. It is the man behind the voice who does the singing. Most people would like to sing. The reason they do not is that they have nothing to sing. They have neither vocal technic nor the technic of expression. This may be no fault of theirs. Circumstances, which they seem to have been unable to control, have prevented their development.



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1899	Mazurka, No. 2, B $\flat$ -4.	Godard
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2707	School Picture, C-1.	Hopkins
2159	Silent Night, Holy Night, B $\flat$ -3-4.	Gruber
2618	Silver Threads Am. Gold, B $\flat$ -3-4.	Danks
308	Skater's Waltzes, A-4.	Waldeuter
2262	Solfeggio, C $\sharp$ m-3.	Bach
2115	Song of India, A, E $\flat$ -4.	Rimsky-Korsakoff
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449	Under the Double Eagle, E $\flat$ -3.	Wagner
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Even with what has been said in mind, the fact remains that the reason we have not a much larger number of fine artists cannot be traced to a lack of good natural voices. It is not at all uncommon to find a good voice that is being badly mistreated by an indifferent singer. This clearly shows where the difficulty lies. The singer cannot give what he does not possess. The same is true with listeners. The feelings of some people lie close to the surface and are easily stirred. The feeling of others lie far below the surface and are difficult to awaken. Every artist learns this early in his experience.

**The Artist**

"ART IS A transfer of feeling," said Tolstoy. If the singer succeeds in making his audience feel the truth of what he is singing, and holds its attention to the end of the song, he is an artist, whether his voice be great or small.

To be a successful interpreter of song, one must be a master of all moods. He must have perfect control of his voice, an intimate acquaintance with every shade of tone quality, a vocal technic that has mastered all melodic difficulties, an automatic response of every part of the vocal mechanism, and an imagination so responsive that it strikes fire at the slightest poetic sugges-

### An Uncrowded Field for Voice Teachers

By DOREE GERMAINE HOLMAN

IN THESE DAYS of uncertain income a musician is compelled to look about for new sources of revenue, and so it is surprising to pianists that so few voice teachers have turned to chorus and speech works in clubs, especially women's clubs, for additional business. We have been told that voice teachers have lost pupils because singing lessons are usually for the adult and so become luxuries in time of financial stress. These adults might be really interested in joining a chorus, if it is to be directed by a voice teacher of known ability. The fee might be small enough to meet the budget of members hard hit by present conditions, and yet the total be a noticeable addition to the teacher's income.

There is a growing interest in choral work and a desire to present different types of composition. The radio is making the public familiar with certain famous varieties of music and opening the way for their study by non-professional organizations. A clever director could work up a very creditable repertoire in a reasonable time; and along with this work she would be both doing a valuable service to the members of the organization and the community and adding immeasurably to her personal and professional prestige.

If, in addition to the chorus the teacher should set aside a time for speech training, there should be interest among the non-singing members of the club who, like the singers, do not feel they can afford attendance at a special school. In most clubs there would not be at first enough members interested in either chorus or speech work to enable the group to afford to engage a

tion. To this end singers should be urged to become serious students of literature, and especially of the best poetry.

**The Complete Singer**

THE IMAGINATION, like every other faculty, is capable of unlimited development. When guided by sound musical judgment, it is the singer's greatest asset. The artist lives by his imagination. Many people still hold the imagination in rather bad repute. They look upon it as that which is freakish, fanciful, insincere, and with no foundation in fact. But, when it is guided by sound judgment, its power and usefulness are unlimited. Every singer should read John Tyndall's essay, "The Scientific Use of the Imagination." Here Tyndall shows that all of the great discoveries of the past have been due to the scientific use of the imagination; that is, the imagination guided by sound judgment. The right use of the imagination is as important to the singer as to the scientist.

When the singer has a good voice, a well trained and well stored mind, a mind whose intellectual processes are quick and reliable, an imagination trained to the highest degree of sensitiveness, and a working knowledge of the rhythmic, melodic, and harmonic elements of music, he has the equipment necessary to good singing.

first-class teacher; but, by combining the work, satisfactory results should be achieved. The tone and enunciation of each member could be criticized and each given the opportunity to gauge the volume and degree of syllable separation required for perfect delivery from various parts of the club room. If nothing else were gained, the class members would be doing missionary work in calling attention to the need of clear speech. In these days, when women are taking greater part in public life, it should be superfluous to tell them to speak distinctly; but such is not the case. The number of people, who mumble or use a toneless voice in addressing an assemblage, is both surprising and annoying. Why anyone should take the trouble to prepare an address or a report, if she is not going to deliver it so that the majority of her hearers can understand it, is beyond comprehension. Women are bad, but men also are careless. Anyone who visits the galleries, while Congress is in session, understands why members rely on the Congressional Record rather than their ears.

Why not learn to enunciate so that those with defective hearing, who form a surprisingly large proportion of any audience, can understand. People with normal hearing do not realize that shouting is not the remedy. In fact it frequently defeats its object by creating a jumble of sound waves.

Here is the knock of opportunity; and it is not the discouraging "but once" of the old saying but Walter Malone's inspiring variety, "Each day I stand outside your door."

**English for Song**


By MME. CLARA NOVELLO DAVIES

THROUGHOUT a distinguished career, both as singing artist before the public and as a teacher of her art, Mme. Clara Novello Davies upheld valiantly her native language as a medium for song. To spread a wider recognition of the beauties of the English language was one of the goals toward the achievement of which she dedicated her life.

Near the late end of her career she wrote: "English is the best medium for voice production. It can be sung beautifully, if properly pronounced. English so

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KNOW THIS

The word "musician" has many different meanings. It refers to any one who can play an instrument... from the tyro to the acclaimed master. The tea world, also has its inadequate descriptions. For example, tea can mean an unsatisfactory and inharmonious concoction... or a thoroughly captivating beverage, rich, winy and full flavored. Therefore, to get the kind of tea that gives a real performance in tea cups, wise tea drinkers ask for good Black tea from India.



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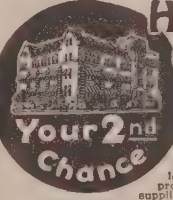
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# THE ORGANIST'S ETUDE

Edited for October by  
EMINENT SPECIALISTS

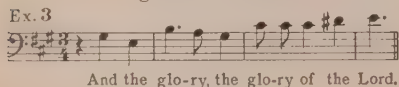
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## Getting the Best Results from a Choir

By HENRY C. HAMILTON

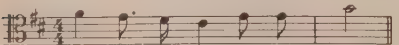
### PART III

HANDEL SEEMS naturally to write in a way that favors the higher registers of the male voice. No doubt the brilliant, bell-like and frequently upward soaring passages in his choruses are due largely to the judicious use of bass, tenor and soprano. How the basses exit in the following from the "Messiah!"



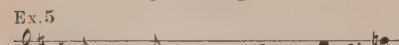
And the glo-ry, the glo-ry of the Lord.

In this phrase from the same work the tenors ring out with a jubilant clarion call;



Glo-ry to God in the high-

and with what majestic breadth this theme climbs to its soprano heights.

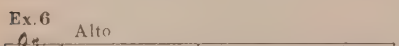


And the gov-ern-ment shall be up-on His



shoul - - - der;

Handel's skill in choral writing has been never surpassed and rarely equalled. His alto part, however, is at times quite overshadowed by another—usually the tenor, a part which shines at its greatest luster in some of the "Messiah" choruses. Notice how in the following measures from the *Hallelujah Chorus* the tenors completely submerge the altos.



Alto

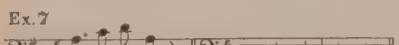
For ev-er;

Tenor

For ev-er and ev - - er

In his choruses Handel rarely writes very low for the male voice, except in slow movements and cadences.

Here are phrases from two great "Hallelujah" choruses.



Hal-le-lu-jah! Hal-le-lu-jah!

The first is from the "Messiah"; the second, from Beethoven's "Mount of Olives"; and they furnish an interesting comparison of the methods of two geniuses in the quest of musical effect.

### Modulation, Key-relationship and Contrast

ANTHEMS containing awkward intervals never are popular with a choir and are always a source of anxiety to the director. Those not lacking in a fair amount of modulation, however, should be

chosen; and there may be also transitions, or "drops," without modulating, to keys of second relationship, if the choir can cope with them. Avoid anthems in which the tonality is unpleasantly obvious throughout. It were better to have something a little difficult than that which bores both singer and listener from beginning to end. Modulations to the dominant, sub-dominant and to the relative minor are not difficult, though the last, as well as the first, has been somewhat overworked. Changes to the minor are not the sole desirable outlets for a composer's second thoughts; though many who write for the church service seem to think so. Anthems in which are modulations to the major keys, or to the minors which are not the relative, will be more attractive.

A certain amount of singing in unison, supported by a large volume of harmony from the organ, always sounds well. Unison singing suits a chorus, but unison playing does not suit the organ. The absence of accent on the organ accounts for this; while with voices it is the very reverse. The best results, however, are where the middle and the higher registers predominate—not the lower tones. Unison and harmony alternating give splendid contrast. The following simple passage from "Gospel Songs for Choir and Home" is chorally excellent.



Come, let us all u - nite to sing;



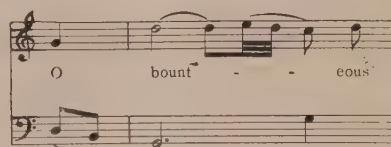
God is Love.

But be on the lookout for any male voice which attempts to sing the air two octaves below the soprano. That is an addition that will kill any good unison work.

Voices that offer a natural contrast to each other are heard together to the best advantage. For this reason it is pleasing to hear a soprano and an alto, a tenor and alto, or a tenor and bass. Haydn, in his "Creation," uses a bass with a soprano—a combination rather unusual but here made so very pleasantly effective by the genius of the master that other composers might well follow in his steps.



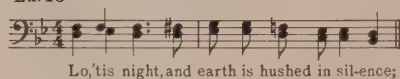
By Thee - - - with bliss,



with - - - bliss, O

Quartet work is heard with pleasure by many and should be presented from time to time. The number of good examples in this style is large; but the leader must be on the lookout for examples in which the parts are well arranged and carefully distributed. One of the most common faults is what may be called "muddy" writing, in which the parts are too low and at the same time at too close intervals to each other.

### Ex. 10



Lo, 'tis night, and earth is hushed in sil-ence;

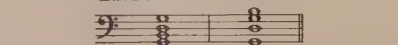
In the male voice there is an unavoidable thickness in the lower range, when close harmony goes below a certain point. An example such as the foregoing would not be clear, though for ladies voices (as in Ex. 11) the same close harmony would be unobjectionable.

### Ex. 11



That which is undesirable, in close harmony, for male voices, may be excellent when in a more spread form. In the following the first chord will sound thick, while the second will be much clearer.

### Ex. 12



Another thing to be avoided is the uninteresting part so frequently written for the second bass. By all means try to secure quartets in which each part is distinguishable as some quality of "tune." The interest each singer will take in learning his part will well repay the trouble, to say nothing of the superior musical result. Observe this bass part.



Beau-ti-ful Isle of some- - where;

A good arrangement is a solo with quartet refrain. Also, a solo part for first bass, with humming accompaniment, is a pleasing novelty.

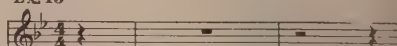


Far a - way in the depths of my spir-it to-night,

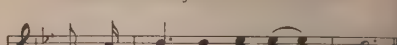


Arrangements that are not four part harmony all the time, but which have little

### Ex. 15



There are lone-ly hearts to cher-ish



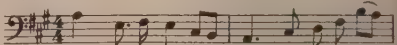
While the days are go-ing by:



duet and solo bits, if only for two measures, add a deal to the appeal of the work.

When the organ supplies a fundamental bass, a free, melodious part, with animation and solo characteristics, is practicable and certainly more attractive.

### Ex. 16



Ther'll be no sor-row. There will be no tears.

In a quartet for ladies voices more use can be made of close harmony. The velvety quality in their lower register permits of this; and beautiful near combinations, that would not be at all pleasing with male voices, are here not only admissible but even desirable. Spread harmony sounds better as the voices ascend. A ladies' quartet or chorus has the possibilities of the ethereal which the finest male work never can rival. Especially here, too, is good accompaniment singing ravishing in its quality. Schubert's setting of the Twenty-third Psalm is a noteworthy example.

For mixed quartet work, especial watchfulness is necessary that the bass and tenor parts be not unduly prominent. It is so easy for a tenor to eclipse the alto, and particularly when her part is fairly low. The bass, too, except in the deeper notes, will often need to be subdued. Of course when any one voice has an important part, all the others should, by listening intently to the general effect, endeavor to preserve the most balanced as well as subdued accompaniment. A beautiful quartet of this description, all too seldom heard, is *O come, ev'ry one that thirsteth*, from the "Elijah" of Mendelssohn. What has been mentioned previously, in regard to a freely moving bass part, is here wrought by a master hand.

Now all of these accessory effects are highly desirable, will add greatly to the interest of the choir members, and may be made a valuable adjunct to the service of worship; but it must not be forgotten that, after all, it is the full choral singing that is the musical glory of the sanctuary. And in this it is the well balanced group of voices, the technical finish of the phrasings, and, above all, the entering into the emotional spirit of both the verbal and the musical texts, that will raise the musical service to its proper office as a power for good.



# Have You Studied Harmony?

Music is a universal language and like the language of speech has its own grammar. The grammar of Music is Harmony—and if you have not studied the subject you should not delay any longer.

Learn to analyze compositions—to identify the chords used and thereby get an intimate knowledge of the intention of the composer. You get at a real understanding of the basis of phrasing and accent, which is interpretation, through a knowledge of the chords used. A knowledge of Harmony helps to satisfy the natural curiosity of every player, which is "How did the composer write it?"

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## Three Points in Fugue Playing

By EDWARD G. MEAD

Recently an organ pupil was playing the "Fugue in G Minor" of J. S. Bach, which fugue is one of the eight short ones to be found in Volume VIII of the Peters Edition of Bach's organ works. In the following passage (measure 15):



three mistakes occurred because the pupil had not realized sufficiently that she was playing four independent voice parts, each of a different rhythmic pattern and all to be closely observed in performance.

First, the half-note, "D," in the treble was disconnected from the following "C-sharp" instead of being joined to it. This

was due to the fact that the pupil's attention was drawn to the tenor part which in this measure contains more notes than the treble.

The second mistake is just the contrary of the first. In the pedal part, the "A" and "D," instead of being separated by an eighth rest for half a beat, were inadvertently joined together. How often is it necessary to tell students that occasional rests are as important for rhythm as notes!

This leads to the third mistake which concerns the repeated "A's" in the alto part. The pupil, in playing, joined the first "A" to the second. Instead, the first "A" should have been shortened to half its value and then released in order to secure an effective attack of the same note on the second beat. In this way a distinct gain is made in clearness of voice movement, one of the main features in fugue playing.

These mistakes are typical of those which are apt to be made in the playing of any fugue and are therefore worthy of notice.

## The Hymn of The Month

By FLOY LAWRENCE EMHOFF

THROUGH a seeming lack of thought on the part of those responsible for their choice, some few hymns are apt to be used so often that both choir and congregation are made almost to wish that they never had found a place in the hymnal. Various remedies have been suggested; and we give here a successful one applied by an enterprising church.

### We Find a Way

THIS SOLUTION is the "Hymn of the Month," selected for beauty of words and music and suitability to the season. On the first Sunday the minister introduces the hymn with a few words regarding its origin and significance and then asks the congregation to turn to the number and to follow it through as it is sung by the choir. The remaining Sundays of the month it is used with both choir and congregation singing. In this way new and beautiful selections are added to the congregational repertory, some of them becoming great favorites.

In November of last year the stately Netherland hymn, *We Praise Thee, O God, Our Redeemer, Creator*, was learned. This was sung in unison as it always should be. For December a hitherto unfamiliar Christmas number (*From the Eastern Mountains*, in a setting by Trembath) was used. It is a well written and inspiring processional type of song.

For April, which included Easter Sunday, a simple setting of *There is a Green*

*Hill far Away*, by George F. Stebbins, was found peculiarly adapted to the season. When the hymn was announced for the first time, the minister told of how Mrs. Alexander wrote it that she might teach her children the story of the Crucifixion and its meaning. Another rich addition to our musical resources was Whittier's beautiful poem, *Immortal Love Forever Full*, set to the music of Wallace. This selection is not only truly devotional but the sentiment is fittingly conveyed by the music, so rich in its harmony.

### And It "Works"

AS THE PLAN is carried out, more and more new and beautiful hymns are being discovered. Some of these are in common use by other churches but have been overlooked in this particular congregation. A recent choice was *Spirit of God, Descend Upon My Heart*, to the tune *Morecambe*. The Communion service occurred on the first Sunday and, instead of having the new hymn by the choir, it was most effectively sung by the soprano soloist.

A profitable by-product of this "Hymn of the Month" idea is the emphasis placed on the singing of the hymn as a part of the worship service. Too many times congregational singing is merely a "filler" in the program and becomes a matter of routine, without meaning or benefit. The great hymns are our heritage of inspired poetry set to deathless music. Too many of them are neglected though fraught with inspiration and spiritual power.

## When Sopranos Got The Lead

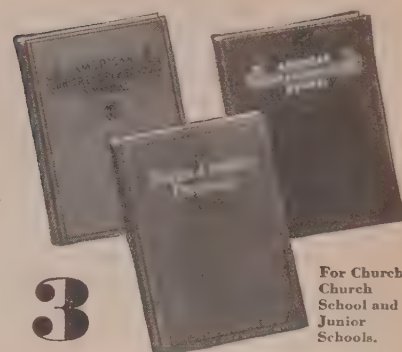
By WILLIAM A. WOLF

For a time the pioneers of Protestant Church Music followed the example of the Catholic tone masters and placed the given melody in the tenor voice. This usage was, however, soon found incompatible with the object of the Chorale, as militating against congregational singing,

and before long they adopted the practice of placing the chorale melody (the tune) where it naturally belongs, in the uppermost voice, the soprano; and this became thenceforth the universally accepted method, not only for ecclesiastical music but for the art in general.—*The Cypher*.

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## Reading by Comparison

By HERMAN HOLZMAN

CERTAIN types of musical notation lend themselves to reading by comparison, especially if the reading is done at sight.

Single melodic lines are primarily read by their general direction, chordal progressions or by intervals quite familiar to readers of normal ability. This illustrates a musical line that ordinarily has no reading problem. (Le Couppey Op. 20, No. 13):



The recognition of triads or their inversions becomes an easy device in reading. Again getting the general direction of the chordal arrangement is sufficient to enable one to perform passages that may be read with ease. This holds true of chords of the seventh, as the dominant, diminished or the augmented. The inversion is only a process whereas the reading and playing is the skill. This example shows a chord passage that requires only a recognition of the root position and the direction of the inversions in order to be played. (Lemoine Op. 37, No. 49):



When reading chordal passages that do not possess a scale line of single notes, nor chords nor their inversions, but two tone chords of irregular pattern, a new technic in reading is evolved. For a simple example for the sake of explanation Schumann's *Soldiers March* will be used:



The upper tones of every chord forms in itself a scale line of two general directions, that is *mi, fa, so, la*, then *so, fa, mi, re, do*. The lower tones of each chord are written

within the smallest possible range centering about the key tone G.

In reading the pupil seldom if ever reads or thinks syllables (Latin) but sticks to the hard and fast rule of line and space deciphering. The result is that each chord is isolated from its neighboring chord in the endeavor to play it upon the keyboard. The rests appearing in the excerpt magnify this isolation. The normal reader thinks of each chord as a separate entity. The exceptional reader thinks phrase-wise, which in itself is reading by comparing.

This phrase from Schumann offers a perfect illustration, even though simple, of one that can be read by comparison. "By comparison," in this sense, is meant the shape or size of one chord compared to the shape or size of its neighboring chord.

A chord expands or contracts in size in relation to its neighboring chord. Tones of a chord attain higher or lower pitch or at times remain at the same staff degree when comparing tones. In reading two chords adjacent to each other, questions of this nature should arise in the process of comparison.

- 1—Does the upper tone (soprano) move up or down?
- 2—Is the soprano stationary?
- 3—Does the lower tone (alto) move up or down?
- 4—Is the alto stationary?
- 5—Do both notes move in the same direction?
- 7—Do both notes move in contrary direction?

It takes less time for the eye to make such comparisons than can be imagined. If given careful study they will become immediate responses upon exposing to the eye chords of the nature described. An association of one chord to another is built up that will enhance reading within the grade of the student.

The size of a chord is a truly musical dimension, and to be dealt with in a logical manner must require a reading by comparison as a positive solution.

## Variation in Practice

By WINNIFRED L. CLARK

VARIAION in the assignment may be brought about in the following ways:

1. Give a certain number of minutes to scale practice at the first of the period, stressing right hand practice one week and left hand practice the next.
2. Give oral drill in note reading and have the student practice this by himself.
3. Give illustrations of how to play difficult measures.
4. Follow a heavy assignment by a light assignment.
5. Stress phrasing in one lesson, and rapidity or accuracy in the next.
6. Introduce a few amusing musical jokes or stories.
7. Assign some exercises that the pupil will play merely for the love of playing.
8. Stress musical terms, especially for young pupils whose minds are less retentive.
9. Connect the selection with the composer by showing that music is a living, vital expression of the composer's dream.
10. Avoid being dogmatic as to how much a pupil shall learn. (The world has grown, not by standardization but by acceleration on the part of the gifted few.)
11. Read some modern musical criticisms as an aid to knowing what is expected of the modern player.
12. See that a passage is practiced to and beyond the learning point but not to the point of fatigue.
13. Take easy material in longer assignments than the difficult material.
14. Study a variety of composers, bringing out the characteristics of each.
15. Play frequently the passages that are easy to play. Play more frequently those that are difficult to play.

"It is not everyone that can be taught to sing, even granting an exceptional gift of voice. To become a singer is impossible if you have no ear, for no mathematical combination will put that into you. Time and rhythm cannot be taught; if you do not possess them as natural gifts you cannot acquire them; they are things to be developed, not learned."—Lillian Nordica.

## ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Can the following books be obtained, and at what price, through *THE ETUDE*: "London's Reed Organ Method," the "Reed Organ Player," and "Choir and Chorus Conducting" by Wodell?—H. D.

A. The books you list may be had from the publishers of *THE ETUDE*; and prices will be furnished on request.

Q. Would it be possible for you to supply information regarding the enclosed copy, taken from a book which recently came to my notice? I would be interested in knowing its date, where it might have been used and how.—J. T.

A. The copy you enclosed is probably that of a leaf from a sixteenth century Breviary. It is the antiphon to the Magnificat for First Vespers of St. Andrew, which will be found on pages 1205 and 1206 of "Liber Usualis." Any differences noted between your copy and that in the "Liber Usualis" are probably explained by the fact that the Breviary is not authentic, while the "Liber Usualis" and Vatican Edition are authentic.

Q. For the past three years I have held a responsible position as organist of the Methodist Episcopal Church of our city. I play music by Bach and Gaultman. Do you think it advisable to apply for membership in an organist's association. If so, please give me some information regarding such associations and requirements of admission.

A. We suggest your applying for membership in either or both The American Guild of Organists and The National Association of Organists. You can secure information as to requirements by addressing the American Guild of Organists, 217 Broadway, New York City, and the National Association of Organists, 62 Cooper Square, New York City. Both organizations have chapters in various parts of the country.

Q. Recently I have been appointed director of a junior choir of twenty-eight voices and find I need advice. Is a junior choir financed by a senior choir? If not, will you advise methods of financing? I am under the impression that the junior choir should be under the direction of the senior choir. Am I correct? I feel that the junior director should take any questions pertaining to the junior choir and ask for advice and cooperation. Am I correct?—E. M.

A. The financing of a junior choir by a senior choir is entirely subject to local arrangement, which is true of whatever method may be adopted. Some suggestions as to means of raising the amount needed are: special offerings from time to time; annual subscriptions for that specific purpose; appropriation by the church; and the giving of concerts or other appropriate events for the particular object of financing the choir. The direction of the junior choir is also a matter of local arrangement. It would seem preferable that both choirs should be under the final direction of the choirmaster of the senior choir, in which case the director of the junior choir can take any matters to the director of the senior choir for advice and so forth. There should, of course, be full cooperation between the directors of the two choirs.

Q. Is there such a thing as a duet book for pipe organ? If so, where can I secure one?—H. S.

A. We do not know of any duet book for pipe organ. There are, however, a number of such compositions published, among which are: *Fantasie in D minor*, Heise; *Fantasia*, Fugue, Liszt; *Festiva March*, Grimm; *Christus* (Sonata), Volckmar; *Passacaglia*, Bach-Fischer; *Aus Tiefer Noth*, Bach-Fischer; *Vom Himmel hoch* (Variations), Schneider; *Fugue*, Bach; *Andante Religioso*, Dreyschok-Guilmant; *Stille Nacht, Heilige Nacht*, Pretzschner. Also there are the following arrangements by Dickinson-Lockwood of the *Turkish March*, Beethoven; *Ride of the Valkyries*, Wagner; *Fantasia*, Heise; *Deise Macabre*, Saint-Saëns. These compositions may be secured from the publishers of *THE ETUDE*.

Q. I am using a four manual organ of about one hundred and twenty-five stops and would like to know some common theater organ combinations as used by theater organists. Are there any books or magazines with information on the subject? When I am playing a fast passage it seems as though the organ does not play in one or two or three seconds. Is this my fault or is it because the organ does not respond quickly enough? The console is about two hundred and twenty-five feet from the organ.—E. R.

A. The number of combinations used by theater organists and those available in an organ of the size you are using are so many that we suggest your experimenting with different combinations. Theater organ use has been so well crystallized that the literature on the subject is limited to what has been published for some time. Some books on the subject which may still be available are: "Encyclopedia of Music for Pictures," Erno Rapée;

"Musical Accompaniment for Moving Pictures," Lang and West; "Organist's Photo Play Instructions," Mills. We, of course, do not know whether your organ action responds as quickly as it should, but the great distance between the console and the organ might contribute to the conditions you name.

Q. Our church organ is only a small reed instrument and has twenty-one stops, of which I am enclosing a list. I know nothing about the organ and would appreciate it if you would tell me what stops to use for playing the hymns as well as what stops to use for playing the prelude. Should the treble coupler be used for this music?—Music Lover.

A. You do not list the pitch of the stops included in the organ. 8' stops are of normal pitch (same as piano). 4' stops speak one octave higher, 2' stops, two octaves higher, and 16' stops, one octave lower. For hymn playing we suggest your using full organ, which, on many organs, is available through the left side knee swell. The power of the "full organ" combination can be increased by the opening of the right side knee swell. If a "full organ" knee swell is not available, draw stops of 8' and 4' pitch with Sub Bass and Bass and Treble couplers, as a basis for addition and subtraction until you secure the proper combination. The stops to be used for the prelude will depend on the composition selected. Treble coupler couples notes an octave higher than those played and should be used only when that effect is desired.

Q. I am enclosing a list of the stops on our church organ. Just what combination of stops would be best suited for vocal solo accompaniment? Which of these stops combined would give the effect of the Vox Humana?—T. E.

A. We cannot suggest definite registration for the accompanying of vocal solos, it being dependent on the character of the passage being played, the strength of the soloist's voice, the amount of tone appropriate and so on. For ordinary "supporting" passages, you might try Swell organ, Salicional, Stopped Diapason, Flute Harmonic and Violin Diapason, coupled to the Pedal (Swell to Pedal). For Pedal stop you will probably find the Bourdon suitable. If it should prove to be too heavy, substitute the softer Lieblich Gedeckt. We do not find any combination in the stops you name that will produce the Vox Humana tone. Try using Swell, Aeolone, Salicional and Tremulant, not as an imitation of the Vox Humana, but to take its place.


Q. We have a reed organ in our church with the stops named on the enclosed list. What is the meaning of 8' and 4' which appear on the stops, and which are most appropriate for use in (1) congregational singing, (2) solo voices, (3) funerals? Will you also explain the meaning of the stops included in the list and the use of the swells on a reed organ?—R. D. B.

A. 8' stops are of normal pitch (same as piano). 4' stops speak one octave higher than normal pitch. For congregational singing we suggest using the "full organ" which usually is available on one manual reed organ by opening both left and right side knee swells, the former bringing on the stops (without their being drawn) and the latter increasing the power. The right hand knee swell is used for crescendo and diminuendo on whatever speaking stops are in use. For solo voices stops must be selected according to the passage being played, amount of tone desired and so forth. For funerals stops must be selected to suit the music to be played. For soft effects we suggest that you try Dulcet 8' and Echo 8', Diapason 8' and Melodia 8' are probably your principal 8' stops while Cremona 4' and Principal 4' may constitute the 4' set throughout the compass of your keyboard. Echo 8' and Dulcet 8' probably make up a soft set throughout the range of the keyboard. Celeste 8' may consist of two sets, one undulating or "waving" enough, being slightly and purposely out of tune with the other. The treble coupler couples notes one octave higher than those being played while Bass Coupler couples notes one octave lower than those being played.

Q. I am fourteen years of age and very much interested in the organ. Because of my financial situation I cannot take organ lessons. I play the piano, although I never have had any persons nor any one to help me. I feel that if I could have the use of an organ I would not need lessons. What would you advise me to do?—C. S. E.

A. Your letter does not indicate to us that you have a desirable piano technic as a foundation for organ study; and, with your financial conditions, we hardly know what advice to give you, unless you can secure a scholarship in some musical school near you, or gain the interest in your behalf of some private teacher. If you should succeed in doing this, we suggest that you develop your piano technic before studying the organ. By hard, careful work you might make some progress working by yourself; but a teacher would be preferable.





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## Bands and Orchestras

(Continued from page 585)

the portrayal of the soul of a composition as he feels it. Nevertheless there are broad, foundational principles which must not be ignored; and one of the first of these is that the interpretation must not do violence to the nature of the central idea of the

work under consideration. This is a thought that should be ever before the musician who interprets his art to the public; for he is the high priest to whom the less privileged members of the musical world look as a source for their ideals.

## A Season's Schedule of Club Events

IN GOING through some old office correspondence we find this enclosure from a live club, "L'Etude de Musique," of Elgin, Illinois. Yes, with Winifred E. Adkins as sponsor, this club is so lively as to report that for several years it has had a one hundred per cent attendance at all its meetings. So that anything it does must be of interest.

With this in mind, we give here, for the benefit of other clubs needing suggestions for an outline of events, the subjects considered in one season. Notice the wide variety of interest in these themes, and also that the season is not crowded so as to be in the least wearisome. In fact, wisdom seems to be the watchword in the activities

of this organization, as it must be for any really successful enterprise.

### Program for the Year

September 24—"Music of the Indian"  
October 20—"Negro Spirituals"  
November 24—"Origin of American Folk Music"  
December 22—"Choral Music of America"  
January 19—"Patriotic Music of America"  
February 23—"American Orchestral Music"  
March 22—"The Organ and Piano"  
April 19—"Great American Composers"  
May 17—"Great American Artists"  
June 14—"American Opera"

## The Kitchen and the One-Lined Staff

By DR. ORLANDO A. MANSFIELD

SO GENERAL has the use of the five-lined staff become that there is a danger of overlooking the fact that at different periods of musical history staves consisting of from twenty-five lines to one line have been employed in the service of musical notation. In the Middle Ages, a staff of eleven lines, from which all our later staves are derived, was employed to represent the sounds of ordinary human voices. In the later Middle Ages, organ and other early keyboard music was written on a six-lined staff; and the four-lined staff is still employed in the music of the Roman Church.

Owing to the increased variety of instruments included in the modern orchestra, it became increasingly difficult to express all tones to be rendered, on one page, even if one staff were occupied by only a certain class of instrument.

Hence, in most modern scores, space is saved by writing upon one staff the part for percussion instruments which have no fixed sound. Among these may be mentioned the bass drum, the cymbals, the side or snaredrum, the triangle and the gong. Thus in most editions of Mendelssohn's *Wedding March* the part for the cymbals will be found written on a single line. These "effects" are, in orchestral language, commonly alluded to as "the kitchen."

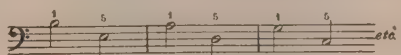
Musical notation is full of idiosyncrasies that make interesting study.

## Those Key-Signatures!

By ALICE M. STEEDE

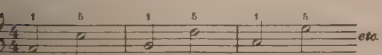
THE difficulty, for the young pupil, of memorizing in their proper order the sharps and flats in the key signatures of the diatonic scales calls for special attention being given to this point. When asked to name the four sharps which belong to the scale of E major, for instance, the reply is very likely to be "F, G, C, D," and, if asked to name those in the scale of B major, the answer will come, "C, D, F, G, A." That is, the pupil will give the sharps and flats in the order in which they occur in each individual scale. It is obviously much better that they should be memorized in the logical order in which they are always given in the key-signature. To this end, the following exercise will be found of great assistance:

The pupil names the notes as they are played. Similarly, in the left hand, if the thumb be placed on B and the same exercise played, the fingers will fall on the



notes giving the names of the six flats, in proper order. Incidentally, these exercises can be used also as practice in wrist rotation.

Later on, it should be pointed out that just as the key-notes of the scale follow one another at a distance of a fifth, upwards in the scales with sharps, downwards in those with flats, so, naturally, the new sharp or flat of the key-signature follows in the same order. With this order of keys and signatures once firmly fixed in the mind, it will stay indefinitely.



"Music really belongs to the person who writes it. We people who play it don't count at all. Too much fuss is made of the individual interpreter as against the individual work. I think people are far too keen on the interpreter and not nearly keen enough on the composer. Although a pianist, I never was so much interested in pianoforte music as in orchestra, choral and chamber music."—Harriet Cohen.



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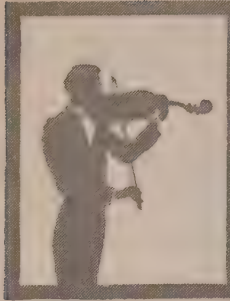
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# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



## The Violinist's Right Wrist

By GEORGE LEHMANN

**P**RACTICALLY all serious teachers strive in various ways to bring about that freedom and agility of the wrist which is generally regarded as imperative in right hand technic. Flexibility is strongly emphasized, even in the early stages of the pupil's development, and special exercises are recommended which, it is hoped, will further this much-desired physical condition. All of which is commendable and proves, in the majority of cases, more or less helpful. But what seems to be either neglected or misapprehended is the correct application of wrist-activity, with the result that the pupil is led to believe that, under all circumstances, the wrist must be not only relaxed but also active.

That the wrist plays a major part in right-hand technic is not disproved by the fact that some excellent and even eminent violinists have mastered the intricacies of bowing despite a poorly trained wrist. Such players prove only that talent intelligence and perseverance can accomplish wonders. No more remarkable case evidencing what talent and intelligence can accomplish in overcoming physical disabilities exists than that of Mr. George Sutton, one of the fore-

most billiard technicians. He is an armless player. That is, both of his arms were amputated at the elbow when he was a boy, a misfortune resulting from an accident in a saw-mill. Deprived of both hands and forearms, he nevertheless acquired the technical skill which placed him in the front rank of billiard players of the present day. The most delicate "nursing," the most difficult caroms, requiring, normally, a supple, highly-trained wrist, Mr. Sutton makes possible by the use of the upper arm, aided by a simple contrivance which enables him to hold and manipulate the cue. Thus, apparently, this accomplished gentleman shatters all theories of wrist-technic—for the simple reason that he has no wrists!

### A Transference of Sensitivity

**T**HE only explanation, perhaps, for Mr. Sutton's astounding efficiency is that he experiences in his upper arm the same, or similar, physical sensations which the more fortunate player experiences in his wrist. In any event he, like some of our able violinists, has definitely proven that it is physically possible for the arm to surmount

difficulties that seem to demand the nicest accuracy and flexibility of the wrist. On the other hand, however, the fact still remains that the violinist who fails to cultivate a supple and dexterous wrist will always labor under serious disadvantages in everything appertaining to the technic of bowing. And, with this clearly understood, let us see how and when and why the wrist should, or should not, function in right-hand technic.

That an active wrist is required for the execution of certain styles of bowing is unquestionable. And that a supple wrist plays a vital part in right-hand technic is equally certain. But what we must recognize is the fact that some bowings that seem to require a relaxed arm and an active wrist can be brilliantly executed without any participation of the wrist. Staccato bowing, for example, the despair of so many players, presents a physical problem which admits of at least two solutions. When played in an extremely rapid tempo, it would seem to require wrist activity resembling a quivering of the hand, but that it can be produced with a rigid arm (muscular activity in the

upper arm achieving what only a supple wrist is supposed to be capable of) no violinist ever demonstrated more brilliantly than did Henri Wieniawski.

But what more especially interests us at the present moment is not the physical possibilities of either arm or wrist but rather the conditions under which the wrist should, or should not, function.

A supple wrist, it is agreed, is essential in violin-playing, but this does not mean that wrist-activity is constantly required. It is a serious error, for example, to employ the wrist in crossing over three or four strings, as in the following illustrations:



Wrist-activity, under such conditions, results in accentuations. It hampers instead of promotes efficiency in crossing the strings, and the perfect legato aimed at is impaired. The desired flow and continuity of tone do not call for any activity of the

(Continued on next page)

## Jenő Hubay's "Musical Afternoons"

By WILLIAM SAUNDERS

**F**OLLOWING the example of Franz Liszt, Professor Eugene (or "Jenő," as he is more frequently and affectionately called) Hubay some time ago inaugurated a custom of giving, in his beautiful and palatial home on the banks of the Danube in Budapest, what are known as "Musical Afternoons." These functions take place on Sundays and only members of the highest aristocracy, and artists and scholars of super-eminence, are given *entrée*. To receive a much coveted invitation constitutes a distinction of no mean order. The hostess, Countess Czeorin, receives her distinguished guests in truly regal style, in the magnificent entrance hall of the mansion. The guests of honor usually are the Regent and Madame Horthy and the Archduke and Archduchess Joseph and the Archduke and Archduchess Joseph Francis. The guests, numbering usually about one hundred and eighty, assemble in the gorgeous music-room, around the white grand piano, and in the adjoining rooms, which are literally museums of art treasures. There, side by side, one may see the highest dignitaries of the church, members of the diplomatic corps, and the most distinguished representatives of Hungarian literary, scientific and artistic life. The gathering is comparatively large, invariably mixed, yet always select.

### And Musical Notables

**T**HE LATE Count Albert Apponyi rarely missed one of these exquisite "Musical Afternoons" at Hubay's and, from time to time, such world-famous musicians as Mascagni, Kleiber, Weisbach, Richard Strauss, Kiepura and Jhusny, when staying

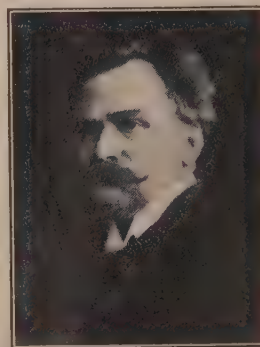
in Budapest, have paid homage to the veteran virtuoso on one or more of these occasions.

Jenő Hubay not only was born a musician, but actually, in a manner of speaking, he was born into the musical profession, his father, Karl Hubay, having been violin professor in the Pesth Conservatoire and Kapellmeister of the Hungarian National Opera. Jenő naturally received his earliest instruction in music from his father, and he first appeared in public at the early age of eleven. He was not allowed, however, to continue as a prodigy and, from the age of thirteen, he studied at the Berlin Hochschule under Joachim, his maintenance, during that period, being provided by the Hungarian State exchequer. What Joachim thought of young Hubay's ability it has not been possible to discover. In his letters, Joachim apparently ignores him entirely. Yet, only three years after leaving Joachim, Hubay appeared with conspicuous success at the Pásdeloup Concerts in Paris. There, he first made the acquaintance of Vieuxtemps, whose intimate friend he became, and whose works he edited. Hubay also completed a number of the master's unfinished pieces, after Vieuxtemps' death in 1880.

### The Honored Pedagogue

**I**T WAS IN 1882 that Hubay became principal professor of violin at the Brussels Conservatoire; but he relinquished that post in 1886, in order to take over the professorship in the Conservatoire of his native city, a post made vacant by the death of his father. His respective tenures of these posts have been, to say the least, highly distinguished; and there are today

few, if any, Hungarian violinists of virtuoso rank, who have not been influenced by his teaching.



JENŐ HUBAY

As a composer, also, he takes a high position; and his works range from mere instrumental studies to concertos and symphonies, most, if not all of them, in the Hungarian idiom; and from songs to operas. Amongst the latter, "The Violinist of Cremona," "The Village Stripling" and "The Loves of Lavotta," have brought him fame, both at home and abroad; while his *Scenes from the Czardas* have carried many of the typical Hungarian national tunes far beyond the walls of the native inns, and of the extreme boundaries of the country itself.

### The Man of Parts

**O**F HIS EMINENCE as a soloist enough has been already said, but it

must also be recorded that, as an executant, he stands as high in the realm of concerted music as he does in pure solo work; and, both in Brussels and in Budapest, he has founded and led several quartets from time to time. But, to revert to his "Musical Afternoons," he has proved himself to be the possessor of still a further talent, which to exercise successfully, is perhaps even more difficult than that of playing the violin. This is his genius—for genius indeed it is—for filling the rôle of host in a manner that leaves his guests with sweet and kindly memories of having passed the time in his home and company, comfortably, enjoyably and at their ease. And no one who has experienced the warm welcome, or moved in the richly artistic atmosphere of his hospitable home can ever forget the pleasure derived therefrom.

Hubay no doubt is still the embodiment of the spirit of aristocracy, but it is the aristocracy of talent and culture that he affects rather than that of mere birth and wealth; and no one whose credentials entitle him to an entrance into that aristocracy will ever, upon any other grounds, be excluded from the genial and generous reception to his heart, hearth and home. He is an artist in every sense of the word, innocent of all pettiness, ignorant of envy, and entirely uninfluenced by the mean jealousies that affect so many members of the artistic tribes—a great personality and a perfect example of that subtle and not easily definable entity, a born gentleman.



wrist. The stroke, in all such bowings, resembles that of drawing the bow on one string meanwhile accommodating the height of the arm to the string on which the bow is engaged. Thus, in the foregoing illustrations, the arm is simply lowered as the bow passes from string to string. The reversed changes in the height of the arm would occur were the bow required to pass from the E to the G string.

An entirely different question arises when the bow is required to pass back and forth over any two strings, as in the following measure:

Ex. 2.



ere, especially in a rapid tempo, the exquisite legato demands a well-controlled, intricate functioning of the wrist—something altogether too fine and delicate to be assigned to the arm. And similarly, but not in the same manner or degree, a supple wrist is required in changing from down to up bow or the reverse.

For the cultivation of a flexible wrist, short, sharp strokes at both the point and the heel of the bow have always proven exceedingly helpful, but these extreme portions of the bow are hardly to be recommended to any but more or less advanced players. Short, sustained strokes at, or about, the middle of the bow best meet the requirements of the average player, and such wrist work is most fruitful when it is confined to the A and D strings.

Many years ago, when the writer of this article pursued his studies under Joachim, the latter insisted that all students at the Berlin Hochschule be thoroughly trained in what was designated in those days as the "Joachim Bowing." The true origin of his astounding theory of bowing remains unrevealed to the present day, and how so great an artist as Joachim could have been induced to experiment with such an illogical method of training the wrist is difficult to understand. All the more difficult is it to understand how the so-called Joachim Bowing could have been fostered to the point of an obsession when it is considered that nothing in Joachim's right-hand technique indicated that he had ever subjected himself to the kind of wrist-training of which he obviously approved. Joachim's right-hand technique was beautiful, highly developed in every style of bowing except staccato, this being, like that of Wilhelmj and many

others of the German school of violin-playing, decidedly poor and unreliable. Long, rapid and brilliant staccato passages he was unable to execute. In every other respect, his right-arm skill was superb. In other words, his own manner of employing the wrist bore no resemblance to that which he advocated at the Hochschule.

What, it will be asked by young violinists of the present day, was this so-called "Joachim Bowing" which was taught at the Berlin Hochschule for many years? It is easily described.

### Lateral Wrist Work

THE "JOACHIM BOWING" was an attempt to achieve great skill and flexibility of the wrist by means of rigid and prolonged exercises in which the wrist functioned *laterally*—in other words, side-wise—instead of with an upward and downward movement of the hand. This puerile theory was solemnly accepted as a great discovery, and students were led to believe that such lateral wrist-work was the true secret of Joachim's beautiful bowing. As already stated, however, nothing in Joachim's own bowing indicated that he had acquired his skill by means of lateral wrist work. Under both Böhn and David, Joachim was taught the same principles of right hand technique that have endured since the days of Spohr and Rode, nor did he, in all probability, personally experiment with the physical exercises which his assistants demanded of all students. Had he done so, he would surely have learned the dangers of such lateral wrist work.

When the present writer was first admitted to Joachim's class, he was both astounded and dismayed to find that many students were suffering from various afflictions of the right hand. He had never heard of this so-called Joachim Bowing, and he was unable to account for the semi-crippled condition of so many players who had enjoyed the seemingly great advantages of training at the Berlin Hochschule. But he soon discovered the cause of the prevailing disability and unhappiness. It was easily traceable to the lateral wrist-movement mania.

Many changes have taken place at the Berlin Hochschule since Joachim passed away. Today few students, if any, are seen in the streets of the German capital, grimly persisting in a lateral movement of the wrist in order to acquire the "Joachim Bowing."

## Special Bowings and Fingerings

By EDITH L. WINN

IN FOREIGN conservatories there is unusual prejudice against editions with special bowings and fingerings. In Germany the Peters Edition, if available, is preferred and the David Editions condemned. Each teacher marks the music with his own bowings and fingerings. The Beethoven romances and the Tartini sonatas were bowed and fingered differently by various teachers of the same school. That led me to wonder if Joachim himself was consistent. Inquiring of the second violinist of the famous Joachim Quartette, I was told that "Joachim says one thing one day and another the next. Sometimes, rather than offend, if there is a difference among artists, he says, 'Well, it might be so.'"

The first realization of certain masters' insistence on special bowings came to the writer when she was studying with Bernhard Listeman, once concert-master of the Boston Symphony Orchestra. After lending her his music so that she might mark her own from it, he said, "You have been marking music wrong, in places. I have often found that students are careless when I have lent them my music. The greater

the artist, the more careful he is to mark the music clearly." Auer's markings are practical, pedagogic, sound, but Kriesler's are often hard for the average hand, and impractical. That is probably because he also has a large hand, too large for the average fingerings.

The pupil needs to study bowing and fingering carefully, as it is marked by a teacher of long standing. Felix Winternitz, who spent twenty-five years at the New England Conservatory, is very reliable as to markings. His knowledge of average literature and simple bowings and fingerings is very helpful, especially his knowledge of the works of Bériot and the old classic sonatas like those of Senaillé, Locatelli and so forth.

Those teachers who know the value of good bowings and fingerings do not accept the markings of teachers who seem to have reputation but little knowledge of the difficult art of bowing and fingering. I have often felt that my well marked editions of student days were quite as valuable to me as lessons from a fine teacher.

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## The Great Adventure

By MAY L. ETTS

A RECITAL built about a spoken narrative is always of much interest. Following is an example of such a continuity, one that has been used very successfully at radio and studio recitals.

The numbers are: *Curious Story*, by Heller; *March* (any one by such a composer as Schubert, Schumann, Sousa, Gurlitt, Spaulding or Rolfe); *Beautiful Isle*, by Cooke; *An Old Palace*, by Cooke; *Butterfly*, by Merkle; *Hungarian Dance*, by Brahms, Kleinnichel, or Moszkowski; *Wild Horseman*, by Schumann; *Goin' Home* from Dvořák's "Symphony from the New World," or *Going Home*, by J. Margstein; *Farewell*, by Baumfelder or *Adieu*, by Karganoff.

The following narrative is read by teacher or pupil, the title, "The Great Adventure," being first announced.

"The scene opens around a fireplace. A group of boys and girls who have just returned from the most exciting and thrilling adventure have come to tell us about it. Marie, who was the first to hear about it, assures us that it is a very 'Curious Story.' (Student goes to piano and plays *Curious Story*.)

"One day while they were just starting out on a camping trip and wondering where to go, they heard from afar strains of music. Selma was first to recognize the stirring rhythms of a 'march.' (Student named goes to piano and plays *March*.)

"They waited for the parade to pass by and then, filled with an urge to seek their adventures, followed it. It seemed to go on forever, and they were unable to keep up with the paraders. Nevertheless, they

marched on, and, after several uneventful days, Pearl saw in the distance, a 'Beautiful Isle.' (Student named plays *Beautiful Isle*.)

"They spent many days on this 'Beautiful Isle,' each day becoming more amazed at the entrancing beauty of the woods, lakes and gardens. Thelma thought 'An Old Palace,' hidden deep in the woods was the most beautiful spot of all." (Student plays *An Old Palace*.)

"It was while in the gardens of this old palace that Clare tried to catch that gorgeous 'Butterfly' for her collection at home. (Student plays *Butterfly*.)

"Of course, they became curious to know what was on the other side of the forest, and decided to explore. Rita ran ahead just in time to see a band of Gypsies, some playing, and others joining in a 'Hungarian Dance.' (Student plays *Hungarian Dance*.)

"Suddenly what appeared to Ernest to be a 'Wild Horseman' dashed into the clearance, from the other side of the forest." (Student named plays *Wild Horseman*.)

"But he wasn't a Wild Horseman; he was a messenger who brought to the Gypsies news of that part of the world from which our adventurers came. They listened, while hidden in the bushes, and became very homesick. Rose cried out, 'I wish we were 'Goin' Home!'" (Student named plays *Goin' Home*.)

"Then they realized that, more than anything else, they wanted to see their parents, homes and friends. So with Margaret bidding the Beautiful Isle 'Farewell,' they started on their homeward journey." (Student named plays *Farewell*.)

"The violin is perennial. It grows old with its perpetual youth. There is no reason why it should ever wear out. It sings over the graves of many generations. Time, that sometimes robs it of a little varnish, has no power over its anointed fabric."—HAWEIS.



# Odd and Even

## By SISTER MARY CHARLES

IN LEARNING to play two against three each one must study for himself.

Take a group of notes like the following (A):

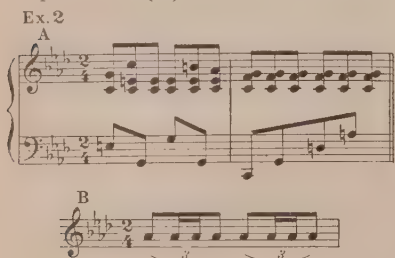


Here the right hand plays three notes while the left hand plays two. This can be reduced to a simple mathematical problem by counting two to each note in the right hand, and three to each note in the left (B).

Practicing these groups with each hand separately until the playing becomes automatic sometimes also secures the desired result. When using this method it is well to accent the beginning of the groups where the notes fall on the same beat.

The hand must be practiced separately until there is a smooth and equal flow of rhythm when putting the parts together. Forcing the rhythm so as to make one part fit the other gives a disagreeable effect of jerkiness.

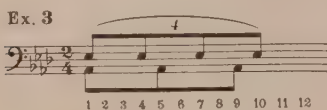
In playing two against three some pupils find it advantageous to count as follows: One, two and three, four, five and six, as shown in the following passage from a Chopin Etude (A):



the effect being almost as if it were written as in "B."

After the place of the second eighth note has been definitely located, the tempo may be increased, each hand playing its part independently and as accurately as if playing alone. After this has been accomplished there need be no further attempt to locate the tones mathematically. The whole should be played with entire freedom and spontaneity.

When four notes are to be played against three, we may give three counts to each note in the right hand and four to each in the left.



In this *Prelude* of Chopin, Op. 28, No. 8, Ex. 4



we have a triplet of three sixteenths in the bass played against four thirty-seconds in the treble. This clashing of opposing rhythms produces the strong feeling of unrest indicated by the composer in marking the tempo *molto agitato*.

In the Cramer Studies (in D major) we also find several examples of two notes against three, and four against three. Here is a typical measure:



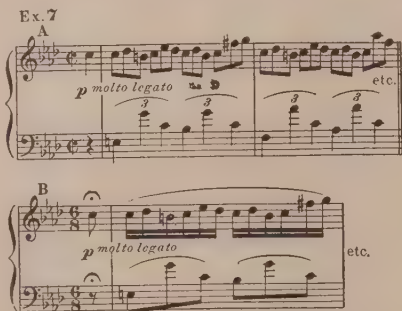
The hands should be played together only after each part has been mastered separately. Most pupils will have much trouble in managing these conflicting rhythms. Each hand must play independently of the other, the right being influenced in no way by the left. Only thus can a smooth performance be assured.

In Liszt's transcription of Chopin's *Maiden's Wish* we find excellent practice for two against three in measures 154-165.



These notes lie well under the fingers, and there is consequently little difficulty in keeping the groups of twos and threes distinct without making a break in the rhythm.

Perhaps the easiest study for advanced pupils in playing two against three is Chopin's *Etude*, Op. 25, No. 2 (A):



Christiani, in his "Principles of Expression in Piano Playing," says: "In this well-known etude, either the accents are wrong when given in accordance with the prescribed time, or the *alla breve* time is wrong when the accents are given in accordance with the rhythm." Compare the notation in "A" with that in "B." This change of time is made by everyone who plays the Etude correctly—made, perhaps, unconsciously—but the fact remains that it is always the rhythm which decides the time and not the time which prescribes the rhythm.

\* \* \*

"The ability to link together a series of notes into a singing and beautiful phrase is the height of artistry. To understand that the first note of the phrase is the difference between the blankness of quiet and a state of throbbing musical vibration, is to grasp something of the significance of attack in playing the phrase. If the first note is attacked correctly, the beauty of the phrase can be extraordinary; but if the first note is spoiled the whole phrase must be without effect."—IAN MININBERG.

## VIOLIN QUESTIONS

### Answered

#### By ROBERT BRAINE

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(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

#### Tourte Stamp.

G. H.—You can do nothing towards selling your supposed Tourte bow, until you can ascertain whether or not it is genuine, for then you will know what to ask for it. You had better send it to an expert, asking him its value. Real Tourtes are valued at from \$300 to \$1,000, according to quality. You can get imitation Tourtes (stamped with his name) from \$5 up. A violin house appraising your bow would have to see it, of course, as no amount of description would do. Almost any violin dealer in one of the large cities would buy the bow if it were a good Tourte. The bow is no doubt made of Pernambuco wood and not of rosewood, as your letter states. There are thousands of imitation Tourtes on the market.

#### Lippold Violin.

G. P. K.—Carl Friedrich Lippold made violins at Markneukirchen (Germany) in the latter part of the 18th and the first part of the 19th centuries. He made some fair instruments, but was not in any sense a great maker, nor was he the pupil of a great maker. Read advice to the owners of old violins at the head of this column.

#### Learning at Thirty.

Doubtful—The probabilities are that you could learn to play "simple melodies on the violin, with a pleasing tone, for your own pleasure," as your letter phrases it, notwithstanding your late start at thirty. The fact that you have an elementary knowledge of the piano and music in general will help you. As you have a very small hand it might be a good idea to get a seven-eighths size violin. Of course it is better to start in childhood, but a person with a good talent for music can learn to play easy melodies at any age.

#### Violin Measurements.

W. H.—The string measurement from nut to bridge of a full-sized viola is about fourteen inches. The length of the fingerboard is about eleven and a half inches. Some instruments differ slightly in size.

#### Harmonic Indication.

L. B. W.—A finger mark with a cipher printed directly below it indicates that the note above which it is placed is to be played as a harmonic. That is, the finger is placed lightly on the string, without pressing it firmly to the fingerboard.

If you have never studied harmonics, I would advise you to get your teacher, or some good violinist, to demonstrate for you how they are played, as it is somewhat difficult to grasp the idea without an actual demonstration.

#### Barnabetti.

I. G.—Geronimo Barnabetti worked in Paris towards 1850, where he made some excellent violins. He used a yellow or oil chestnut varnish. His labels are surmounted with the monogram, "J. T. L." of the firm J. Thibouville Lamy.

#### Bowing with the Left Hand.

C. E. W.—If the injuries to your left hand are not too great to preclude your bowing with it, you can play the violin in the "left-handed" manner, that is, finger with the right hand and bow with the left hand. It is not necessary to have a special violin made for this purpose. Simply change the strings so that they will read (left to right) E, A, D, G, and change the position of the soundpost to the left side (under the E string) and the bass-bar to the right side (under the G string). Any good repairer can make these changes for you in your own violin.

#### String Texture.

Mrs. J. W.—Violin music is usually graded in seven grades. 2.—Some violinists prefer one kind of strings and some another. Jacques Thibaud, famous French violinist, has his Stradivarius strung as follows: G, silver wire wound on gut; D, aluminum; A, gut; E, steel. 3.—In a trio of violin, cello and piano, all the players remain seated when playing.

#### Japanese Violins.

J. Di S., Montreal.—The first violin you inquire about was evidently made in Japan. During the world war the Japanese made a great many violins of the cheaper and medium grades, during the period when Germany could not export violins. The other violin is American, but I have never seen any and have no information of the maker. Both your violins may be of fair quality, but I would have to see them to fix their value. 2.—You learn

fingering by studying well-marked violin studies, technical exercises, pieces, and so forth. Sometimes the same passage can be fingered in different ways, all of them effective. 3.—There is no reason why an organist could not become a good violinist. In fact, your organ playing would help your violin study. However, I can give no definite opinion on this point, as you do not state your age nor how far advanced in violin playing you are at present. 4.—If you have talent, you could develop into a good artist on a violin of only fair quality; but a really fine instrument would inspire you and help you to attain your end. There are many excellent violinists and teachers in Montreal. Take lessons from one of these, and he can advise you on what you may hope to achieve.

#### French Violin Maker.

R. B.—Paillot (sometimes spelled "Pailliot") was a French violin maker who operated at Paris, France. He made some excellent violins of beautiful workmanship. An authority says of one of his violins: "It was beautifully made and purged with two rows alternately of ebony and pearl. It was of close and fine-grained maple back, and had a reddish brown top and back with orange colored edges—all the work of an artist maker." I cannot estimate its value without seeing it.

#### Genuine Vuillaume.

B. N. W.—In these days of bogus labels and fake Strads, it is a relief to hear of a violin proving to be the real article. You are to be congratulated that your violin has turned out to be a genuine Vuillaume. If the reputable firm you mention, pronounced it such, you can be certain that it is genuine. Violins made by Vuillaume are highly esteemed by violinists and collectors, and range in price (in the catalogs of American dealers in old violins) from one thousand to five thousand dollars, according to quality and perfection of the specimen. The violin at the latter price is a replica of the violin "Le Messie," considered to be Stradivari's greatest violin.

#### German Makers.

E. R.—The violin you inquire about is evidently a production of one of the modern German manufacturers of factory fiddles. There are many such makers, and it is difficult to find details of their lives. You might write to the Commercial Department, German Legation, Washington, D. C. They no doubt can furnish you with the desired information, and advise you if this maker has an agent in this country.

#### Violin Wood.

P. J. B.—Bird's-eye maple is sometimes used for the backs of violins. Its grain is somewhat knotted and not as regular and even as that of ordinary maple, and I do not think its tonal giving qualities are as good. For the backs of violins I believe that even-grained ordinary maple is the ideal wood. Maple with a grain of broad, flamed stripes, when skilfully varnished, gives a beautiful "tiger's back" effect, which is extremely striking and effective. The great masters used ordinary maple most frequently and birds-eye maple very seldom.

#### Violin Books.

S. D.—"The Violin and How to Master It," by a professional player; "The Violin and How to Make It," by a master of the instrument; "Secrets of Violin Playing," and other works on the violin and violin playing, were written by William Honeyman, an Englishman, who lived in London. I do not know if a biography of this talented writer and musician has been written, or where you could get details of his life.

#### Powdered Rosin.

H. R. G.—The manufacturers of violin bows send them out without the hair being rosined. This detail is left to the purchaser. The hair should first be treated with powdered rosin, before being rubbed on the cake of rosin. Crush several small pieces of rosin with a hammer, until they are reduced to powder. Then put a half teaspoonful of the powdered rosin on a piece of cloth and rub the hair over it, until the hair is well covered with rosin. Then rub the hair on the rosin cake in the usual manner. A newly re-haired bow should be treated in the same way. New hair, which has had rosin applied for the first time, gives a slightly rough tone, which grows smoother after a week or two of playing. A number of substitutes for rosin have been invented, but I have never found anything better than the ordinary prepared rosin, many good brands of which are on the market.





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## Mother, Make Music Study Delightful

(Continued from page 575)

### Lest We Forget

ONE OF THE BEST schemes we have found for keeping finished pieces in mind, and which was suggested by our teacher, is the plan of keeping a little box near at hand, into which we place the name of the piece just learned, written carefully by the pupil. When we have a so-called "recital," the box is passed around and each person present draws out a slip in turn; and, as the name of the piece is read, we are entertained (?) by hearing it played. It is surprising what a thrill a child gets out of this game.

During spring vacation, last year, we invited a friend of our little daughter for a few days with us, the understanding being that the first thing every morning each girl should practice half an hour. After that they were to be left to their own devices. On the first morning, as I was leaving the house for an all-day trip with one of the boys, I said, "I'll be glad to be a 'lady at a recital' when I get back, if you care to have me." Little did I know what I was starting. When I returned, at about four o'clock, those girls had most of the chairs in the house in rows, and the boys, myself,

the maid, and a little neighbor boy, were expected to make the appearance of an audience. After three or four pieces the boys escaped on one pretext or another; the maid said she felt she must get at the dinner; and the little boy from next door, aged four, and I were left holding the fort. Finally he said, "Say, am I supposed to just—just sit here?"

The girls played everything they knew and some things they didn't know; and I was pressed into service to take the bass or treble of duets of which they knew only a part. The program took an hour and ten minutes; and I must confess that I became fidgety.

The next morning I again left for the day, purposely saying nothing about any further recitals. But I had reckoned without my charges. This time when I returned, not only were the chairs in rows, but on each was a carefully printed program. I gave one look and ran upstairs for my mending basket. When the recital ended, I had mended twenty-two pairs of socks.

### The Male Problem

SOME MOTHERS will say that it is easier to manage girls than boys, and this is probably true; but then most of us are perhaps more interested in the musical education of our daughters and consequently work harder with them.

Two boys of my acquaintance have had a chance, musically speaking, ever since they were five or six years of age. There has always been a piano in the house and a phonograph, and someone who could play songs for everyone to sing, or marches if they wanted to be soldiers. They have always had two lessons a week, which is certainly advisable, from a teacher with an imagination, which is highly important; and they have practiced, not the required amount a day always, but usually a fair amount. They have not practiced every day. There have been many times when they didn't want to practice and couldn't be persuaded to do so. About the time they went away for their first summer in camp, so that their mother was in a position to consider them in perspective for a few weeks, she decided that she was not getting as far with the musical education of those

boys as she had hoped to do, and she felt herself confronted with a standstill.

### And a Happy Solution

WHEN THEIR wonderful summer was about over, she sent them a joint letter in which she stated briefly that she had decided to meet them half way on the business of practicing. From that time on—the older brother was ready for Intermediate School—until they entered high school, they were to take music lessons and they were to practice. After that the matter was to be in their own hands. They came home and went at their practicing without a word. They are now both in high school. True to form, they dropped their music and became "men of the world" the day they became Freshmen. Both avoided the piano as though it were a pest—for a while. Then the younger one began using his spending money for records for a small phonograph belonging to the children of the family. Soon he surprised his mother by sending to a mail order house a large order for popular songs of which he had records, and began playing them on the piano.

Meanwhile the older boy was "tooting" a saxophone or a clarinet on the third floor, and often there was a terrible din when both got into the living-room at once. Finally, firm in the conviction that it was not expected of him, perversely, Big Brother began playing the piano again. Now scarcely a day passes without some enthusiastic attention being given to the piano, and his family is entertained with everything from *Go-U-Northwestern* to Massenet's *Elegie*.

But complications have lately arisen. Frequently both boys want the piano during the short time they are in the house. On a recent Sunday morning the player of popular music waited patiently for half an hour while Brother amused himself with his usual ramblings. Finally (and this was music in his mother's ears as she listened from her room above) he complained up the stairway: "Gee whiz, Mom, it's a 'gyp'—he's had the piano ever since breakfast."

And this is enough. We do not give our children music lessons that they may become professional performers. We do not ask them to practice that they may exploit

them to feed our vanity. We give them music that they may have something to do with their leisure. We want them to practice that they may have the discipline of endeavor, the experience of concentration, the joy of accomplishment and the cultural advantages to be gained from the serious study of any art.

## The Monthly Score Card

By S. M. V.

A MONTHLY score card can be a source of much enthusiasm, increased effort and consequent improvement in music. It may contain the following items:

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This card must show twenty punches for the month.

The card, which must be brought to every lesson, is punched by the teacher whenever any of the tasks indicated has been performed. An hour a day of practice secures a punch for the week; each lesson taken or made up earns a punch.

All the pupils fill out a card each month; at the end of the term those who have filled every card receive a Certificate of Merit which may be conferred at the Class Recital at the close of school. These Certificates may be secured from your dealer.

The idea is adaptable to the needs or desires of any teacher. It also has the merit of being inexpensive.

\* \* \*

"I took to the piano first because my mother wanted me to."—Percy Grainger.

## A Helpful Hint in Teaching Scales

By IRENE S. DEIST

IN TEACHING the scales of B, F-sharp and C-sharp major, a little sketch showing the position of the white keys to be used is most helpful.

The two groups of white keys used are a half step apart. In the B scale the left of the two white keys is used. In the F-sharp scale the left white key in the first group and the right in the second group is used. In the C-sharp scale the white key to the right of each group is used, thus:



As the thumb is used on each white key, this plan is a means of guiding it, and smoothness is secured in a minimum of time.



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## When the Piano Sings Legato

By JOSEPHINE MENEUEZ

**A** WISE CRITIC once said that the chief aim of a pianist should be to make his audience forget that the piano is an instrument of percussion. If this be true, very few players, either amateurs or professionals, really succeed in accomplishing the desired results. For a singing legato, which should be the foundation of all piano playing, is all too seldom heard among concert players and very rarely among amateurs.

In the first place, the tone must be produced primarily with the fingers, although in heavier passages these may be reinforced by arm pressure. All young pupils have weak hand muscles and those which serve to raise the fingers are particularly so, the upward motion being almost unknown in the child's previous experience. Therefore he finds it easier to play each note with the whole arm. If this habit is allowed to continue, it will soon be almost impossible to eradicate. The only remedy is simple legato finger exercises, which must be played very slowly, with quiet arm, the fingers being curved and raised as high as possible. It will take months of hard work on the part of both teacher and pupil before this becomes a habit; but half of the battle is won when it is achieved. Tones produced by a firm, even finger touch last much longer than those produced by a weak, superficial stroke and are also much superior in quality. As Lhevinne often said in his master classes for pianists, "The tone lies at the bottom of the keys."

Rapid practice being a distinct hindrance to good legato, the pupil should practice slowly enough to get a clear impression of each note, and should be taught to listen

carefully to the quality of tone he is producing.

Another great obstacle to a good legato being incorrect fingering, the proper fingers to be used should be carefully worked out by the teacher and marked on the music. For, even where the fingering is indicated on the printed copy, it can at best be only approximate. There is a great difference in the shape and size of hands, length of fingers, and so forth. An excellent device, which should be learned early in life, is that of slipping fingers upon a key, as on the organ. Each phrase should be played, if possible, under one hand position, and, if it is necessary to shift, this can nearly always be achieved by neatly slipping to another finger, thus avoiding a break in the legato. A change of hand position is correct at the end of a phrase, but not necessary; and in many pieces it is better to continue an unbroken legato throughout the period. An excellent teaching piece for this purpose is *The Robin's Lullaby* by Krogman. By using the slip-finger device in measure fifteen, it is easy to carry the legato throughout the whole first part of the piece, thus giving the left hand melody the effect of a cello.

Perhaps the greatest enemy to legato, strange to say, is the legato or damper pedal. This should not be used until the piece is fairly well learned and can be played correctly at a slow tempo. The pedal sustains the tones, but it can never take the place of a genuine finger legato and should be used, aside from reinforcing the tone when needed, only to connect notes which the fingers cannot reach.

A good legato, then, depends upon three things: the touch, the fingering and the pedaling.

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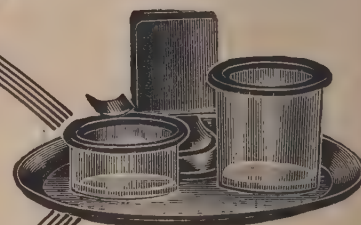
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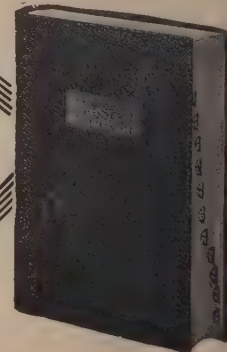
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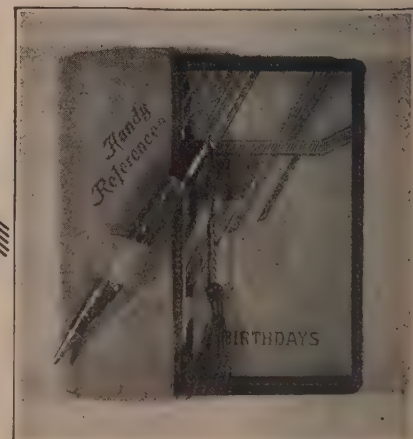
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## QUESTION AND ANSWER DEPARTMENT

Conducted by  
**KARL W. GEHRKENS**  
Professor of School Music, Oberlin College

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### Melody Writing.

Q. 1.—From a melodic standpoint, is an active tone resolved when a skip is made from it in the direction of its resolution?

2.—Where can I obtain more information about melody writing?—C. R.

A. 1.—The resolution of an active tone is always to a pitch a degree higher or a degree lower, but the resolution is sometimes delayed by having another tone appear between the active tone and the tone of resolution. Thus, for example, a B which would naturally resolve to C might first go up to D and then descend to C.

2.—Various booklets dealing with melody writing have been published, one of the best of these being "Melody Writing and Ear Training" by Frances M. Dickey and Ellene French. It may be secured through the publishers of THE ETUDE.

### Seeking the Tone Beautiful.

Q. Will you state the principles of tone production and discuss them briefly, or give the name of a book which gives such a discussion?—E. B. B.

A. I assume that your question applies to tone production in general, and I know of no book that treats this subject. The most important thing is to cultivate ideals of beautiful and expressive tone and to measure your own performance along side of these ideals, seeing to it that the tones that you yourself produce come closer and closer to the ideal ones. Probably the best way to establish beautiful tone production in your own work is to attend concerts by the best artists and orchestras, to listen especially for beautiful tonal effects, and then to try to recreate these in your own singing or playing.

### The Transposing Instrument.

Q. When a wind instrument tuned in B-flat plays its B-flat, what tone that accords with it must be played by the piano?—C. C. J.

A. When a wind instrument in B-flat sounds its note B-flat, the actual tone is A-flat and this relationship is true of every other pitch. In other words, the instrument transposes all notes a whole step downward, the note C sounding as B-flat, D as C, F as E-flat, and so on. Since the instrument sounds pitches a whole step lower than the notes indicate, therefore, in writing a part for a B-flat clarinet or a B-flat trumpet, one must write notes a whole step higher than the actual sounds which are to be heard.

### The Painful Glissando

Q. How is the glissando on the black keys played as used in Cyril Scott's "Lotus Land"? If I use the third finger ascending and the thumb descending, it injures the skin above the nail.—V. E. F.

A. Playing a glissando on the black keys with a single finger or thumb is very difficult. You will find that the glissando will go much better if you use the third, fourth and fifth fingers ascending and the second, third and fourth fingers descending. The fingers should have a little tension; however, if you stiffen them too much, you will find the playing of this type of glissando a very painful process.

### Doubling on Chopin

Q. 1.—Kindly tell me the two pieces by Chopin that may be played together.

2.—Please tell me whether six eighth-notes grouped together are played in groups of three, or groups of two.

3.—I am a piano teacher and wish to study a wind instrument. Which is easier, flute or clarinet? Would the clarinet bother me since I have absolute pitch? Could I become a passable player in about a year?—R. L.

A. 1.—No doubt you are thinking of the two études that Mr. Godowsky put together; the Etude, Op. 25, No. 9 ("Butterfly") is played in one hand, while at the same time the other hand plays the Etude, Op. 10, No. 5 ("Black key").

2.—Unless the composer marks the accents, it is not always possible to tell how he wants them played. Usually you can tell by the number of beats in the measure; for instance, in a two-quarter measure you would play two triplets



and in a three-quarter measure you would play three duplets



If the six notes are stroked together without any accent indication, it is probable that the composer wishes you to accent only the first note as is the case with the triplet, quadruplet, and also the quintuplet.

3.—There is very little difference in the difficulty of the flute and clarinet; but, since you have absolute pitch, it would seem better to choose the flute. People differ greatly in their ability to take up wind instruments. Some have a knack for it, just as certain children do for drawing, and these persons

progress very rapidly. Others are clumsy at it, and their progress is naturally slower. The only way to find out is to try it for a few months and see what happens.

### Artificial Finger Tip

Q. I lost half an inch off the fourth finger of my right hand in an accident. It is almost healed now, and I tried the organ again. I find that I can play all the scales. But I have difficulty in playing the following chord:

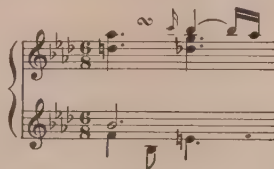


Please advise me what to do. Do you think this will hamper my career as an organist? Could I have an artificial tip put on? If so, where in my locality could I have it done?—A. H. S.

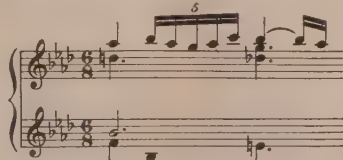
A. Since receiving your query I have talked with various people about your case, and they all seem to agree that an artificial tip on the end of the finger would not do, since you would not be able to feel the keys through this tip. My advice to you is to rearrange any chord that you may not be able to reach. If you are a student of harmony, it will be possible for you in this way to produce almost, even though not quite, the effect intended. In the chord that you quote, for example, you might leave out the G, and in this way you could probably play the rest of the chord, the loss of the fifth not being especially significant. Or you might play the upper four notes, leaving out the lowest G. In this case if the left hand contains one or more additional G's, the loss of this particular one would not be serious. In certain cases it might be possible for you to play some of the notes that are written for right hand with the thumb of the left hand. In any case, I believe that you will find it possible to continue your playing, and I advise you not to give up the idea of becoming an organist.

### An Augmented Turn

Q. Please tell me how to play the turn in this measure from Two Larks by Leschetizky?—E. L.



A. The turn is usually performed as follows:



### Jazzing a Bit

Q. I have been studying the piano for about two years and can play classical music fairly well, but here is something about which I would like to ask. I want to be able to play jazz like the modern piano players play, those who play in orchestras and over the radio. I buy the regular piano sheet music but it is different from the playing in the dance orchestra. Could you tell me what kind of music they use and where I could get it? I have noticed that all of the piano players in the dance orchestras play different notes, which is much more complete and full. I understand that Waterman has a course in modern piano jazz. Do you know if one could learn to play jazz from this course?—H. G.

A. The pianist in a jazz orchestra uses the regular score but he takes the notes as written as a sort of "point of departure" and adds embellishments, inserts scale passages, double notes, re-synopses the rhythm, and in various other ways enriches and individualizes the material furnished by the composer. I believe that these changes are usually improvised; at any rate I know that they vary from time to time. But certain dance orchestras also have special arrangements for all the instruments, these being made either by the leader of the band or some other member; or by a professional arranger.

Various courses are advertised promising to prepare the pianist to do this sort of thing, and I presume they all have a certain value; but my guess is that the two things that really count are, first, a natural facility in improvising rhythm; and, second, long and careful auditory observation of the playing of various professional jazz orchestra pianists.

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## Sousa Personalities

CLARENCE J. RUSSELL, who was the librarian for the Sousa Band for many years, told, in the "Music Lovers' Guide" for November, 1932, of the things about John Philip Sousa which endeared him to his men. Mr. Russell was a Williams College graduate and before joining the trumpet section of the band was a Superintendent of Schools in a sizeable New England community.

In speaking of the formation of the Sousa Band he says:

"His idea was to assemble a concert band which would combine the finesse of a symphony orchestra with the virility of a military band. This he secured by having fully one-half of the band woodwind, including the larger and less familiar instruments of this choir, and the remaining half of the band brass and percussion. He also introduced the harp for light accompanying effects. In using his band to accompany singers, violinists or pianists, he employed the woodwind group with just a touch of brass and percussion."

Regarding Mr. Sousa's relations with the members of the band, Mr. Russell says:

"Although Mr. Sousa held the commission of a Lieutenant-Commander in the United States Navy and the degree of Doctor of Music, to the members of his band he was always Mr. Sousa; and everyone connected with the organization would do anything in his power to further Mr. Sousa's interests. In traveling, Mr. Sousa was a very approachable man. On the morning railway trips a member of the band always felt free to stop at Mr. Sousa's seat in the center of one of the coaches and chat about the weather, politics, music or one's family, and always found him helpful and inspiring. On a long ride Mr. Sousa would often wander through the coaches with a personal word for each member. He was solicitous for his men's welfare and insisted that they be accorded the same treatment that he expected for himself. He never released a man because of advancing years, but kept his men as long as they wished to stay with him."

His relations with the public were unusually cordial:

"When reporters sought an interview he at once put them at ease and supplied them with whatever information they sought. He would listen to young performers, advise and encourage them, read composers' scores and often, if meritorious, have his band play them. He was glad to greet visitors and, although tired after a day's travel and pair of concerts, would autograph program sheets and music until the janitor insisted that everybody leave the stage so that he could lock up the hall for the night."



"Mr. Sousa always kept faith with his public. If he advertised a band of sixty-five musicians, he had sixty-five musicians; and if he was billed to play a concert at a certain time he would spare no expense to have his band on hand ready to begin, if it was humanly possible. Once his personal manager showed him where he could save several thousand dollars on a tour by having two of his musicians double on clarinet and saxophone—so as to bring a saxophone octet to the footlights for a special number. 'Well,' replied Mr. Sousa, 'in that case they won't do the best kind of clarinet playing nor the best kind of saxophone playing. You had better engage two good clarinet players and two more good saxophonists.'

"Mr. Sousa usually made quick decisions, but, if not quite sure, would 'think it over.' Generally the next morning he would have a definite answer ready. His favorite recreations used to be riding and shooting—he was one of the best trap shooters in the country. After an accident to his left shoulder some years ago he was unable to ride or shoot, but he took daily walks.

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## MUSIC EXTENSION STUDY COURSE

(Continued from page 586)

## TUMBLEBUGS

By BERNICE ROSE COPELAND

Miss Copeland's novelty for Junior Etude pianist opens with figures divided between the hands in such a way as to suggest optically, as well as aurally, the antics of none too graceful tumblebugs.

The accents in measures 3 and 4, 7 and 8, 11 and 12, and so on, should be exaggerated to create and emphasize a certain clumsiness of rhythm suggesting the movements of this awkward beetle.

The character of the composition changes in the second section beginning at measure 25. Here we have slower tempo and a *legato* theme to be well sustained. After the second theme the first one is again heard—D. C.—and then ends at *Fine*.

tions, but his *Semper Fidelis* is perhaps the finest example of the military march and the title, *Ever Faithful*, symbolizes Mr. Sousa's life—faithful to his public, to his band, to himself and to his God."

## DAINTY PUSSY WILLOW

By OLIVE P. ENDRES

A little piece in gavotte form, to be played very daintily and with nice contrast between *legato* and *staccato*. There are fluctuations in tempo, all clearly indicated in the text.

In the second section, beginning at the end of measure 16, the left hand carries the melody. To be effective the piece must be phrased exactly as indicated.

## SNOW FLURRIES

By HAROLD LOCKE

In this grade three piece Mr. Locke sets a nice little problem in pianism, for the solution of the student. While the left hand carries *legato* dotted quarters, the right supplies little figures in two-note phrases which begin on double notes and are tossed off on single notes. The second section, in the relative minor key, contains diatonic *legato* passages for the right hand, interspersed with short phrase groups. The second section is in the form of a *tarantelle*.

The piece should be played at fairly fast tempo and with sufficient lightness and delicacy to justify the title.

## A DREAM JOURNEY

By MARIE HOBSON

A little piece in lyric style, in which a good, swinging six-eight rhythm should be preserved at all times.

The tempo is somewhat slow; but nevertheless, the composition should be played without loss of the sense of momentum. Technically, this number is very simple. Musically it requires reflection, if it is to be played with significance.

## SPRING GREETING

By C. C. CRAMMOND

This waltz, for second graders, has the melody in the right hand for the first eight measures, after which the left hand has it for eight measures.

The first theme is in F major; the second, in C major. The tempo is in waltz movement time and should be kept fairly even throughout.



## The Last Hours of Frédéric Chopin

By JACQUELIN JONES

WOMEN, according to some reports, were allowed to sing in the Roman Catholic church for the first time eighty-four years ago. The occasion was the funeral of Frédéric Chopin, famous Polish composer and pianist; the rites were held at the Chapelle de la Madeleine, in Paris, October 9, 1849. Guy de Pourtalès brings this interesting fact to our attention when he describes the funeral of Chopin in his valuable book, *Polonaise, "The Life of Chopin."* Music was Chopin's life. He came into the world of music. Exactly at six o'clock in the evening of February 22, 1810, when he was born in a small village near Warsaw, Poland, the rustic viclins of the villagers on the way to a wedding were giving his mother a serenade under the windows! and throughout his short life—only thirty-nine years—music was his joy and comfort. Cause of ill health and disappointments of the thirty-nine years of Frédéric Chopin's life were filled with suffering and loneliness. But how did this genius use his sorrow? He brought his divine gift of music into his suffering and loneliness and gave for us innumerable melodies of exquisite loveliness.

Although Chopin did not apparently seek the comfort of the Church during his unhappy years, the Church came to him in his last days to prepare him for death. It was the Abbé Alexandre Jelowicki, one of Chopin's childhood friends, who heard the confession of the young Polish genius and administered the sacraments to him.

The Abbé and Chopin had been on cold terms, but, when the ecclesiastic heard of the gravity of his friend's illness, he was extremely anxious to see him. Three times in succession the Abbé was refused admittance to the room of Chopin; but, when Chopin heard that his old comrade was near, he sent for him.

Concerning his confession Chopin told Jelowicki, "I should not want to die without having received the sacraments, in order not to pain my mother, but I do not understand them as you wish. I can see nothing in confession other than the relief of a burdened heart on the heart of a friend."

The Abbé was patient. On the 13th of October, four days before Chopin's death, the Abbé during his usual visit said to him: "My friend, today is the birthday of my poor late brother. You must give me something for this day."

"What can I give you?"

"Your soul."

"Ah! I understand," cried Frédéric. "Here it is. Take it."

Weeping, Chopin took the Crucifix. He immediately confessed, received Communion and extreme unction.

Chopin died on the 17th of October, but thirteen days were required to prepare the funeral. Among the musical numbers selected for the services was Mozart's "Requiem," that beautiful composition which, according to W. J. Baltzell, brings into use the "most powerful dramatic resources of orchestra and voices to portray the spirit of the 'Mass for the dead.'"

It would have been impossible to have given the "Requiem" without the aid of women's voices because many of the parts were written too high for the voices of men. M. Daguerre, the curé of the Madeleine, says de Pourtalès, "put in two weeks in obtaining permission to have women sing in his church. It is to the obsequies of Chopin that we owe this tolerance."

Besides "Requiem," other elaborate musical compositions were heard at Chopin's last rites. All the heads of the musical and literary world were present. The coffin was lowered while the famous "Funeral March," orchestrated by Reber, sounded for the first time. During the meditation which followed the descent of the bier, a hand was seen to throw on the coffin some of the Polish earth which had been given Chopin in a silver cup the day he left his native country nineteen years before.

The body of Chopin, except the heart, was buried in the cemetery of Père La Chaise. The heart was sent to Warsaw, where it has since remained in the Church of the Holy Cross.

Even the death of Frédéric Chopin was a contribution to music.

## The Bank of Music

By KATHERINE B. MORGAN

IN THESE times, when thoughts are turned more often to banks than to music, we have found a way to unite both. My bank is a bank, owned and operated by the bank members. The bank has open house once each month, and the personnel of the bank make up the bank officers. At this bank meeting of the stock owners each pupil brings his deposits and puts them in the bank. The pupil having the largest amount is the president for the month; the second largest depositor takes the next office and so on, the pupils being elected because of the quality of their work. The "money" deposited consists of the grades received for work for that month: each hour of practice, one hundred dollars; each lesson memorized, two hundred dollars; each lesson counted out loud without being told, one hundred dollars, willingness to play for company, without being coaxed, three hundred dollars; writing the story of an opera, of a composer or a song, fifty dol-

lars. At the meeting each pupil brings his music bank book and his deposit slips that the teacher has given him at his lessons from time to time and puts them in the bank. These slips are on colored paper, blue, for home work, white, for writing on music, and so on. They are made out just as slips to any bank might be.

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ADDRESS .....  
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LESSONS .....  
WRITING ON MUSIC SUBJECTS.....  
MEMORY WORK ..... TOTAL.....

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### Rossini

By FRANCIS TOYE

Few figures in musical annals offer more to lure the biographer than does the capricious Gioacchino Rossini. There was in his nature and life something of the demigod and so much of the human, something of the rake and so much of the better man of the world, something of the tyrant and so much of the tender hearted, that romance and reality tumble over each other from page to page devoted to their narration.

The author of this unusual biographical tale is a born historian; for he knows the value of the rare and racy incident in giving vitality to the page, and with this has a keen scent for the significant among the incidents of daily life, so that his paragraphs glow with all the warmth of well written fiction.

The illustrations consist of reproductions several of which are new to American readers. Excellently indexed. A real contribution to musical literature; for this in many ways greatly gifted composer has hitherto lacked a good and sympathetic chronicler.

Pages: 269.

Price: \$3.75.

Publisher: Alfred A. Knopf.

### Music Festivals in the United States

By WILLIAM ARMS FISHER

This historical sketch is an excellent and authoritative review of the musical festivals of the New World, from about 1750, or the beginning of "singing schools" in America, to

the present time. This is really a fine piece of choral research, which should be in the reference library of every choral organization.

Pages: 86.

Price: \$1.00.

Publisher: The American Choral and Festival Alliance, Inc.

### The Art of A Cappella Singing

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A volume for which many have been long waiting!

Pages: 197.

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Publisher: Oliver Ditson Company, Inc.

One of two rival village chapels had just got a new organ.

A member of the other congregation met the caretaker leaving the chapel one day. "Ah reckon tha's gotten a organ," he said. "All tha needs now is a monkey."

"Aye," said the caretaker, "and all tha needs is a organ!"



# In the Choosing of Christmas Cantatas

## Presser's Examination Privileges Aid Greatly.

Any of the Cantatas here named will be sent for examination cheerfully (single copies only) or, if you prefer, tell us your needs, describing the make-up and ability of your choir and naming Christmas Cantatas you have used, and we will cheerfully select and send to you a number of suitable Cantatas for examination with return privileges.

### HOSANNA IN THE HIGHEST

By Alfred Wooler Price, 60c  
A new cantata in which the joyous song of the angels is featured in a magnificent chorus number. There are also several fine trios in the score.

### THE KING COMETH Cantata for Mixed Voices

By R. M. Stults Price, 60c  
This popular Christmas cantata lays special emphasis on the Kingship of our Lord. For a Christmas music service of three-quarters of an hour it is most acceptable.

### THE CHRIST CHILD

By C. B. Hawley Price, 75c  
One of the most highly esteemed of all Christmas cantatas. A well-trained choir with proficient soloists, and a discriminating congregation always find it very satisfying.

### THE CHRISTMAS DAWN

By Chas. Gilbert Spross Price, 75c  
With well-selected texts compiled in a fine sequence and all given fitting musical settings, this cantata is not only a narrative of the Christ Child but also a beautiful Christmas musical sermon. It takes 40 minutes to sing.

### THE NEW BORN KING

By Benjamin Loveland Price, 75c  
A cantata that makes a real Christmas service feature. All the soloists are given worth-while numbers. Any good choir will feel well repaid for working up this 40-minute cantata.

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Any large choir or choral society planning a special offering for the Christmas season should give consideration to this remarkable oratorio.

### THE BIRTHDAY OF THE KING

By Norwood Dale Price, 60c  
An attractive cantata telling the Christmas story in a most beautiful and effective setting. No unusual demands are made on the singers and all the music is pleasing. Time, 40 minutes.

### THE PROMISED CHILD

By R. M. Stults Price, 60c  
A good, short choral cantata for a mixed choir, requiring a little over a half hour to render. It is enjoyably melodious, and there is grateful work for each solo voice.

### PRINCE OF PEACE

By J. Truman Wolcott Price, 75c  
This is a satisfying feast for every soul that loves to be lifted by the story of the Incarnation with an inspiring musical setting.

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One of the best creations of this favorite composer of church music. With fine solos and inspirational choruses it nicely fills out a special musical service.

### IMMANUEL

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### THE MANGER and the STAR

By R. M. Stults Price, 60c  
A cantata which offers most pleasing opportunities for each soloist and contains some exceptionally fine choral numbers. Time, 40 minutes.

### THE HOLY NIGHT

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It will not take much over 20 minutes to render this short but very effective cantata, which is suitable for a choir of any size, and effective even with a quartet.

### THE HERALD ANGELS

By R. M. Stults Price, 60c  
This favorite Christmas cantata uses for its theme the part taken by the angels before and at the time of the Saviour's birth. It makes a very impressive, but not difficult, 35-minute musical service.

### THE LIGHT OF THE WORLD

By Mrs. R. R. Forman Price, 60c  
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### THE MANGER CHILD

By William Baines Price, 60c  
This is a very easy cantata, yet it is quite impressive. There is opportunity for solo and duet work. The choir of average ability would find this a most enjoyable contribution to the Christmas Service. Time, about 30 minutes.

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## VOICE QUESTIONS

Answered  
By FREDERICK W. WODELL

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### The Tenor's High Notes.

Q. I have been studying voice for four years, with rather serious intentions. I have had two teachers. I seem to be a tenor. I cannot sing below b, and my teachers agree that the quality of my voice is tenor. My lower voice up to d is of good quality, rather big and resonant. But my upper voice is much thinner, particularly after the note f. It is not a pure falsetto but seems to be a mixture of that and my lower voice. My first teacher recognized this break in my voice and instructed me to practice on vowels and to try to bring my voice forward—that is, to get more resonance. In two years my voice was more mellow and somewhat larger, but the break was still as prominent as ever. At this time I had to find a new teacher. He says that one should not use a crotch tone—or, as some people call it, the head tone—but should attempt to carry the lower quality to the very limit of the voice. He says that relaxation and extreme pressure at the diaphragm will bring these high notes out. One of his favorite devices is to push in on my diaphragm while I am attempting to execute a high note. This has greatly improved my lower voice, but after an f my voice seems to be little more than a yell. I should like to know just how a tenor can develop his high notes. As a boy I had an extremely high soprano voice. Could this have had any effect on my production? I am now twenty-two.

—R. B. S.

A. It is not possible to say, from the character of the boy voice, what type of voice its possessor will have as an adult.

No two voices are exactly alike. Nevertheless the principles of good voice production are the same for all voices, namely, absolute non-rigidity throughout the body (particularly at the back of the tongue and under the jaw) while singing, and such a command of the breath-pressure as enables the singer to get the best quality and appropriate tonal force with the least possible expenditure of physical effort. Nothing advantageous can possibly come to your voice from making a "yell" upon any pitch. Beware of "overblowing" the voice at any pitch. The correct and full use of the resonance resources of the voice does as much to increase the force of the tone as does increase of breath-pressure. Too great a pressure of breath inevitably induces an interference with the correct generation and resonating of the tone. Caruso, at one time, was fond of carrying up the so-called "chest" tone to the top of his compass. In his later years he did not do this, and the able critic, Wm. J. Henderson, said that he was then singing better than formerly.

When there is a "break" in the voice it is man-made, as a rule. Look for the cause in "forcing," or faulty use, at a point in the scale several semitones below the pitch upon which the "break" occurs, and mend the production there. The strings of the piano and of the violin family are shorter and weigh less as the pitch rises. The tone also decreases in weight or body. No doubt you see the point.

When the singer thinks that a "break" is about to show itself, he often practically helps to cause the undesired effect. Let him concentrate upon keeping his vocal instrument free from rigidity, and manage the breath as to compel the tone to "speak" to the least possible pressure for the sound desired.

The diaphragm is not a muscle of expiration, except in an indirect way. The muscles of the abdomen have much to do with proper pressures for singing; so also the intercostal or rib muscles. No muscle action for singing should be violent.

Try singing on your most favorable vowels from a relatively high pitch slowly downward, with conversational weight of tone, resolving to concentrate upon retaining non-rigid action and loveliness of quality upon every pitch, to at least as low as A below Middle C. Do a lot of this type of work, omitting all loud singing for a considerable period.

### Choral Directing.

Q. I have been asked to organize a chorus of women's voices. Can you send a list of books on directing and of octavo choruses in three and four parts, with which we could start?—E. M. D.

A. In the book "Choir and Chorus Conducting," by the writer, you will find the answer to those questions which arise concerning the organization and conducting of women's choruses. A new and much enlarged edition was issued a short time since. We recommend the following numbers for your inspection:

Three-part:  
Thanksgiving Anthem, Blessing, Pearl G. Curran; Turn ye even to Me, Harker-Harris; Love's Old Sweet Song, Molloy, C. C. Birchard arrangement; Butterfly, Butterfly, waltz from "Coppelia," arranged by Gaines; Sweet and Low, Barnby, arranged by Spicer; Boat Song, Harriet Ware, arranged by C. G. Spross; A Love Dream, Liszt, arranged by Bornschein; A Cuban Nocturne, William Lester; Ole Uncle

Moon, Charles P. Scott; A Prince (Canto a Wooling), O. Merikanto (specify the three part arrangement); Sundown Sea, Edwin M. Steckle; The Piper of Love, Molly Carrow.

Four part:  
Sleep-time, mah Honey, C. T. Howell, arranged by Page; A Family Drum Corps, Fredrick W. Wodell; Good Night, Good Night, Beloved, Pinsuti, arranged by Page; Now is the Month of Maying, T. Morley, arranged by Harris; The Lightning-bug, Homer B. Hatch; A Venetian Night, Frederick W. Wodell; Spring Chorus from "Samson and Delilah," Saint-Saëns; The Two Clocks, James H. Rogers.

### Child Singers.

Q. I am a young soprano, graduate of a recognized school of music, and sing often in public. Several times I have been asked by mothers about their very small children, girls who seem to have remarkable voices for their age, as well as a love for singing. Owing to my inexperience, I would appreciate any help.

—B. W.

A. Generally speaking the governing ideal regarding the treatment of very young voices is to do everything possible to conserve their natural richness, and to have the little singers retain the feeling that to sing is just a way of enjoying one's self and not a task. Give them a good example (they are great imitators) of the proper way in which to stand, of the smiling countenance, of lack of effort, of lovely quality of tone, and of "saying something" clearly and effectively. Adelina Patti sang as a very young child giving *Una voce poco fa* in public when but seven years of age. Her wise friends, however, soon withdrew her from public work for a period of rest and of study for the profession. Christine Nilsson, soprano, went as a child from village to village of her native country, Sweden, with her brother, a violinist, singing for money to aid her family.

### Humming Practice.

Q. Will you please tell me how to get a musical humming tone with sopranos on D and E? I have a ladies' chorus and can get a crooning, forward tone on E and F, just above middle C; but on the octave of E the tone gets strained and has no color. It sounds as though they produced it back in the throat but it is difficult tone to sing at any time. I tried to have them have open throat and the resonance in the upper nasal cavities, but the tone is thin and rasping.—Mrs. H. K. M.

A. Two important items are involved in securing a correct "hum," namely, the retention of control of the singing breath, and absolute freedom from rigidity at the tongue. When singing with a closed mouth there is a temptation to abandon the good habit of sending up to the chords the minimum pressure of breath—sufficient for the tone desired, but no more. The true "hum," on M, is felt at the lips. The tongue-tip should lie loosely as of its own weight, against the lower front teeth. Test the freedom of the tongue by placing the soft part of the thumb close up under the jaw, between the point of the chin and the larynx. There should be no downward pressure there. Get a "head" tone through the use of the octave skip:



There should be no movement of the jaw or lips between the utterance of the first and second syllables. Close the lips slowly and lightly for the "m," without pulling or stiffening the tongue. The true "hum" should then appear.

There is a type of "humming," with teeth slightly apart and the lips well rounded (as for "oo") and vibrating. "Humming" a voice-part partakes of the nature of a "stunt." Real singing is only to be done upon vowels.

### Pronunciation of "Jerusalem."

Q. Will you give me the correct pronunciation of "Jerusalem" in singing? Is it gee-rusa-lem or jay-rusa-lem? Mrs. P. L. K.

A. Consult a standard dictionary such as the Century or Webster International. Pronunciation is also governed somewhat by the custom of the period in cultivated circles. For singing we make sure that we use a vowel sound which gives opportunity for the emission of as round a tone as possible, without substituting one vowel for another. We like best, for singing, the following pronunciation of the word you mention: The "e" in "Je" like the "en" in "earth"; the "u" in "ru" like the "oo" in "food"; the "a" in "sa" like the "a" in "sach"; the "e" in "lem" like that in "let," but somewhat broadened and darkened.

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## Music of the Old Dragon Empire

(Continued from page 588)

### The Appeal of Rhythm

THE DANCING of any country is more easily understood than its instrumental music or singing. All dances of the Orient seem motivated by the same emotional, spiritual or intellectual impulses. The dance forms are built upon a common basis of rhythm, gesture, posture and interpretation. Therefore we can see a Chinese dance and be enthusiastic over it, whereas a singer might leave us cold. In other words, inarticulate rhythm is more easily understood than articulate rhythm. That which appeals to the eye is more easily understood than that which appeals to the ear, for our ears are attuned to familiar sounds and the new or strange sounds we hear in the East do not fit in with our preconceived idea of harmony. To all the alien sounds that our ears make, we must dwell on the symbolism and artistry of the instruments themselves. The drums in China, as well as in India, are symbolic. They are used not only to set tempo or to emphasize rhythm but also, in a psychological sense, to create emotions, reactions, etc. No one who is sensitive to rhythm can hear a persistent beat and not be put in a mood as desired by the player. Excited, joyous, agitated, depressed, or uplifted, we find ourselves swayed in time to the reiterated drum rhythms, and our thoughts are colored according to the style of drum playing that we hear. No other instrument has the power of the drum to quicken the imagination. We feel this immediately when hearing the distant drum taps announcing the approach of a military parade or a funeral procession. And the old Chinese musicians knew the power and magic of their drums and used them in their rituals and ceremonies.

### Instruments Works of Art

THAT PERFECT artistry and beauty, which have manifested themselves in China's exquisite poetry and art, have also been shown in the workmanship of its musical instruments. No pains have been spared to make an instrument a thing of beauty to the eye. When we occasionally see a highly decorated piano, we are not moved by any deeper sense of beauty; for we feel that the piano is better left plain. It depends upon the tone-quality rather than the outward elaborateness of decoration to get our effect. In fact the gilded, painted and gaily painted pianos of the "Louis Period" of the French strike a false note. Gilt, rose-buds and cupids sporting with plump Venuses mean nothing on a piano case. But in China the idea is entirely different. The instruments themselves were considered worthy of painstaking care; they are fashioned as objects

of intrinsic beauty, worthy to house the offices of music. Their decorative value alone adds an important part to the ensemble of color, form, and harmony of idea that make a picture complete.

We have said that the Chinese invented the first organ. This is so, and its name is the "Sang" or "Sheng." It is of immense age and interest, since it is the father of present-day pipe organs. The original "Sheng" was about a foot long, with an air chamber and an arrangement of fourteen reeds; and it was played by a mouth-piece. We might say that the grandfather of the violin was the "Kin," or "Sh'in," a stringed instrument dating from the era of Fu-Shi, 3000 B.C. The strings are tuned to G, A, C, D, E, G, A; and, as we see, instead of the four strings of our modern violin there are seven strings. The system of characters, therefore, is much more complicated than the notation used by violinists.

### A Complete Heritage

WITH THE TWELVE TONED bamboo-pipes, the "Sheng," or organ, the "Kin" or strings, the horn and the drum, we have the basis for all of the later developments of the immense orchestras of the present day, especially those orchestras in the modern picture houses, where large organs are used as an adjunct to music. The Chinese have a great number of instruments, but the lack of harmonic system has prevented them from being used as we of the West do. The theory of Chinese music is so different from ours that we cannot understand it, and the symbolism expressed in the use of the instruments is equally different; so we must preserve our respect for the art forms of an ancient people, to make its significance meaningful. After all, our approach to the subject of Chinese music must be through its historic, religious and literary aspects, rather than through its sound to occidental ears. The background of Chinese music is one of tremendous antiquity and the organization of its art forms was developed and perfected centuries ago. Therein lies its great artistic and intellectual value to the student.

### SELF-TEST QUESTIONS ON MISS STRICKLAND'S ARTICLE

1. How long has China had a systemized musical art?
2. How do the Chinese classify the sounds of nature?
3. When did the Whole Tone Scale originate?
4. What are the noticeable characteristics of the Chinese singing voice, as compared with that of the Occidental?
5. How do the Chinese show appreciation of their musical instruments?

## First and Last Measures

By ANNETTE M. LINGELBACH

THE first and last measures of most studies are incomplete as to number of beats. In order to impress upon the junior student the various classes of rhythm, the teacher may have him copy the first and last measures so that they form a single measure. Then she may ask him to play the measure, counting aloud. This will move the confusion from his mind as to why the melody started out on the third beat, instead of the customary first count, particularly when he remembers that every measure must have the number of beats indicated in the time signature. In a game in connection with this drill,

the teacher cuts out and pastes on separate pieces of cardboard the beginning and concluding measures in which the time-counts have been separated. At first she should use only one type of notes in each example, such as quarter-notes alone, and so forth, then mix the note values. These are hidden about the room. The student who first discovers, puts together and plays correctly the greatest number of incomplete measures is judged the winner. He can easily connect these measures by observing the time signature, the notes and the key-signature.

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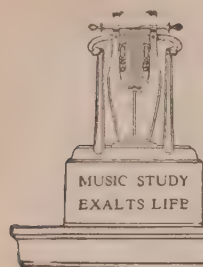
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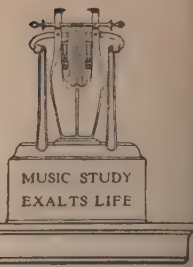
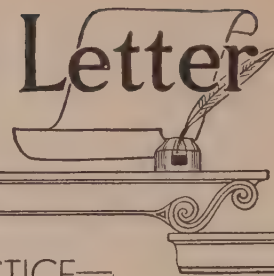
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# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



## Advance of Publication Offers—October 1934.

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

ADVENTURES IN PIANO TECHNIC—KETTERER.....	\$0.30
AMONG THE BIRDS—PIANO COLLECTION.....	.35
AUTUMN ("AROUND THE YEAR WITH MUSIC")	
PIANO COLLECTION .....	.30
THE CATHEDRAL CHOIR—ANTHEM COLLEC- TION .....	.30
FIRST GRADE PIANO COLLECTION .....	.35
GROWN-UP BEGINNER'S BOOK—FOR THE PIANO	.40
MOON MAIDEN, THE—OPERA—KOHLMANN.....	.40
PIANO FUN WITH FAMILY AND FRIENDS.....	.60
PHILOMELIAN THREE-PART CHORUS COLLEC- TION—WOMEN'S VOICES .....	.30
THREE CAROLS FOR CHRISTMAS—FORMAN.....	.10
VIOLIN VISTAS—VIOLIN AND PIANO.....	.40
YULETIDE CAROLS FOR MEN'S VOICES.....	.08

## THE COVER FOR THIS MONTH



It is with pleasure that THE ETUDE has been responding to the expressed desire of many for famous musicians' portraits, by running a series of these on recent covers of THE ETUDE.

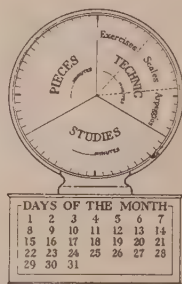
This month's issue presents a very beautiful piece of portrait etching with the face of Johann Sebastian Bach for the subject. This great master's place in music is so well known to ETUDE readers that it is unnecessary here to attempt to give in a few inadequate lines, any resume of his accomplishments, or any of the many interesting biographical records of this epoch-making genius of music. Every Dictionary of Composers gives considerable information upon Bach and there also are numerous individual volumes upon his life and works. Among the shorter biographical works is The Etude Musical Booklet Library's short *Biography of Johann Sebastian Bach* by James Francis Cooke, price ten cents.

Johann Sebastian Bach was born in Eisenach, March 21, 1685; he died in Leipzig, July 28, 1750.

## STAGE GUIDE FOR A PANTOMIME PERFORMANCE OF "THE VISION OF SCROOGE" BY WILLIAM BAINES

Since publishing, in cantata form for two-part chorus, this attractive story based on Dickens' Christmas Carol, we have learned of its extremely successful presentation in pantomime as a Christmas musical at a prominent school in the West, and are pleased to offer a complete and practical stage guide, with full directions for scenery, costuming, lighting, etc., for the work as given there. By thus adding a visual picture to this delightful musical exposition of a much-loved story, the work takes on a greater appeal for presentation by schools and churches.

## THERE IS NO SUBSTITUTE FOR PRACTICE



THE ETUDE PRACTICE  
CLOCK

However, we have produced two devices, "The Etude Musical Expansion League Campaign Practice Pledge" and "The Etude Practice Clock," both of which are described in other sections of this issue. They can be procured by writing to the publisher.

We think that these devices will do much to help teachers, who have been misled by the false methods of sugar pills, to bring their pupils around to well-ordered, practical, productive practice.

We strongly advise all teachers, who have not already done so, to write at once for the "Guide to New Teachers on Teaching the Piano" which outlines the material to be used in all ten grades. There is no charge of any kind. Just send the request on a postal card with your address, to the THEODORE PRESSER Co., Dept. R, 1712 Chestnut St., Phila., Pa.

• Thousands of teachers have asked us for practical helps to induce practice. We believe that practice should be made as delightful as possible; but at the same time teachers are beginning to find out to their sorrow that the pupil, who has been cajoled into thinking that all that is necessary is a few sugar-coated exercises and studies, often becomes a disgraceful failure.

What is most needed now is honest hard work at the keyboard in order to produce the glorious results that come with beautiful playing. There is no substitute for practice.

## THE REMARKABLE HISTORICAL MUSICAL PORTRAIT SERIES

Of the many original and exclusive features presented in THE ETUDE, the latest, most outstanding and perhaps most valuable of them all, is the Historical Musical Portrait Series. In alphabetical order this series presents 44 pictures and thumb nail biographies each month of all the musical celebrities both of this and generations past. The installment in this issue (opposite the Editorial page) is the 33rd in the series and makes a total of 1452 portrait-biographies presented to date.

Already more comprehensive than any work of its kind ever attempted, enough material has been collected to continue the series for many months to come. When completed, it will be one of the most remarkable and permanently valuable works in the literature of music.

Small wonder students, teachers and lovers of music everywhere are preserving every page in the series—why we are constantly receiving requests for separate copies of all pages which have appeared to date. These we are prepared to supply at the nominal price of 5 cents a copy.

## GROWN-UP BEGINNER'S BOOK FOR PIANO

To meet the demand for a type of first piano instruction book especially suitable for grown-up beginners, our staff of experts has worked out a practical approach to music study which is entirely different from any heretofore available.

Almost from the very first page, the student is making "sweet concord of sound"; not the usual single note playing which one finds in other methods. Since the average adult wants to learn to play largely for self-entertainment, this method does not devote time to technical phases which younger beginners must study in order to carry them to a proficiency that grown-ups would not seek to attain in their own playing.

The use of familiar songs and melodies from the very beginning, and the easy arrangements of favorite classic melodies in duet form for teacher and pupil, help to keep the attention of the adult beginner focused on his own progress.

A single copy of this book may be ordered at the advance of publication cash price, 40 cents, postpaid.

## MAGAZINE RACKETEERS

One of the meanest and most irritating forms of racketeering in America is that of the magazine racketeer. By this we mean the fraudulent agent who goes brazenly up to the housewife, often representing himself as a poor student or a needy man out of a job, collects a subscription fee for a subscription and then gets out of town as quickly as possible, never turning in the fee.

These unscrupulous individuals exist in all portions of the country. They take advantage of the kindness and the generosity of people, knowing all the time that they are swindling them from the first moment of their contact. The National Publishers Association issues a list of these people monthly. If you have information relating to any one of these racketeers, the Association will be glad to attempt to run him down. Write to Mr. G. C. Lucas, Executive Secretary, 232 Madison Avenue, New York City. THE ETUDE has a large number of legitimate agents and they have done a splendid work in securing subscriptions for THE ETUDE. THE ETUDE provides its agents with credentials and proper blanks.

## THREE CHRISTMAS CAROLS

FOR TWO-PART SINGING  
By MRS. R. R. FORMAN

Junior choirs, Sunday school choirs, and school choruses will find a ready use, during the approaching Yuletide season, for these *Three Christmas Carols* by the well-known composer of church music, Mrs. R. R. Forman.

The separate titles are *When Christ Was Born*, *The Star and the Song*, and *The Name Over All*, with texts by Miss Helen J. Thompson, with whom Mrs. Forman has collaborated in many of her sacred works. The composer has arranged these Carols for two-part singing, both parts being within a limited range for sopranos and altos.

*Three Christmas Carols* will be published together under one cover; a single examination copy may be ordered at 10 cents, postpaid.

## THE MOON MAIDEN

AN OPERETTA IN TWO ACTS  
Book and Lyrics by ELSIE DUNCAN YALE  
Music by CLARENCE KOHLMANN

An airship with its passengers and crew, driven out of its course by a storm and forced to land on the Moon, provides the theme for this modern musical fantasia. Many amusing incidents occur, through the strange power of the magic Lamp of Romance, that the Moon Witch contrives to steal from its rightful owner, the Moon Maiden. With such fanciful material to work upon, the composer has produced melodies which are romantic, appealing, and ingratiating, yet easy to sing.

The operetta is in two scenes: Act I, The Moon Desert, and Act II, The Moon Garden. The change of scenery is quite simple, the addition of grotesque flowers making the transformation.

The principal singing characters are The Moon Maiden (Soprano), Evelina (Soprano), Peggy (Contralto), and Miss Amelia (Mezzo-Soprano), all passengers on the airship. The Moon Witch (Contralto), The Captain (Bass), The Poet (Tenor), a passenger, and The Moon Man (Baritone). Speaking parts are Sophia, the stewardess, the Radioman, Jack, a passenger, and Sam the sailor. The choruses consist of passengers, sailors, and moon girls.

Full directions for staging, lighting, costuming, properties, together with details of performance, are furnished in the Stage Manager's Guide which will be available for rental. Orchestra parts are being prepared for those who desire them. A single copy of this fascinating work may be ordered now at the special price in advance of publication, 40 cents, postpaid.

## AUTUMN

"AROUND THE YEAR WITH MUSIC" SERIES OF  
PIANO COLLECTIONS

Be not misguided by Bryant's lines, "The melancholy days are come" in estimating the nature of the contents of this album. Remember that the Harvest Festivals, Halloween and Thanksgiving are celebrated at this season. This is the fourth and last volume in a series that has elicited much praise from teachers and students in the earlier grades. The *Spring*, *Winter* and *Summer* volumes have been published and are being used extensively—for teaching, as recreation material, and from which teachers may select recital novelties. The pieces in *Autumn* will be of intermediate grade, compositions of the best standard and contemporary writers.

As the editors select and prepare this material an opportunity is given teachers, students and music lovers to place order for single copies at the special advance of publication, cash price, 30 cents, postpaid.



AMONG THE BIRDS

PIANO COLLECTION

It is only natural that many musical compositions should be given "bird" titles. The warbling of our feathered songsters is nature's most beautiful music. Composers of piano music for students in the earlier grades have written bird pieces to illustrate rhythmical figures, such as *Bobolink* for the triplet, others have tried to imitate bird-calls, some have given bird titles to compositions which to them convey various impressions of bird characteristics.

Piano teachers know the interest young pupils have in birds and many have given costume recitals with the program entirely devoted to bird titles. To supply the demand for easy grade material, the publication of this album of bird pieces is planned. It will contain a generous selection of pieces in Grades 1½ to 2½, carefully edited and arranged progressively.

While this book is in preparation orders are being accepted at the special pre-publication price, 35 cents, postpaid.

ADVENTURES IN PIANO TECHNIC

A BOOK OF PLEASING STUDIES FOR PIANO STUDENTS

By ELLA KETTERER

It was to be expected that such a successful method as *Adventures in Music Land* by Miss Ketterer would create a demand for a "follow-up" book. In answer to this demand, we are pleased to announce a new work, by the same author, a book of melodious studies which will be useful as a second study book to follow any beginners' method.

*Adventures in Piano Technic* consists of twenty-six short exercises, in Major and Minor Keys up to and including four sharps and flats. Each exercise is given an attractive title to capture the pupil's imagination, and brief preparatory studies introduce the various problems which each exercise presents, such as grace notes, broken chords, ornamental notes, trills, intervals, mordents, finger patterns, etc. Attention is given also to pedalling, accent, and phrasing.

The progressive teacher will do well to secure a reference copy of this work by placing an order in advance of publication at the special cash price of 30 cents, postpaid.

FIRST GRADE PIANO COLLECTION

The success of great musicians, as with that of the foremost individuals in other professions, may generally be attributed in great part to the fact that they had the advantage of "a thorough grounding in the fundamentals." The wise piano teacher knows that it does not pay to go rushing through the first grade, even if overly ambitious parents demand evidences of progress. A judicious use of supplementary material in the form of pleasing piano pieces is usually a most satisfactory solution. With an album of this kind the teacher can place in the hands of the student, at little expense, practically all supplementary and recreational material needed for the first year's study. At the special advance of publication cash price, 35 cents postpaid the expense is very little indeed. Order a copy today; one of your first grade pupils will be needing just such a book as this in the near future.

PHILOMELIAN THREE-PART CHORUS COLLECTION

This is to be a volume for those who love to hear good part-singing, and those who like to render good part-singing. The part-songs in this collection, however, are limited to three-part women's chorus work. The selections will offer a good choice of styles and all will be of a good quality. Included there will be some excellent arrangements, effectively handled, of gems from such composers as Rubinstein, Fibich, Massenet and others. The numbers will not be difficult for the average well-trained chorus and many senior high school and college choruses will find these numbers satisfying for their repertoire.

Advance of publication cash price for a single copy is 30 cents, postpaid.

YULETIDE CAROLS FOR MEN'S VOICES

The carols in this group are not the conventional arrangements with the melody invariably in the first tenor. These arrangements are made in the modern style popular with men's singing groups; each voice has an interesting part to sing and the melody is placed in the voice which can carry it with the best effect. The favorite English carols are included as well as English translations of the best known carols originally published in foreign languages.

This publication will be ready in ample time for holiday rehearsals but during this month only single copies may be ordered at the special advance of publication cash price, 8 cents, postpaid.

THE CATHEDRAL CHOIR

A COLLECTION OF DISTINCTIVE ANTHEMS FOR CHORUS-CHOIR

Choirmasters, fortunate enough to have under their direction a competent choir with the usual four solo voices, will be interested in the announcement of this new compilation of anthems selected particularly for such a group.

While we intend to continue supplying easy anthem collections from time to time, such as our recently issued *Voices of Praise*, we feel that there has been a real development in choir standards in recent years, and we are confident that many choirs will find useful this more advanced collection of our very best anthems which, while not necessarily difficult to perform, require a chorus with solo voices. The editors have been able to find a great many excellent numbers, by the foremost American composers, from which to choose the contents for this book.

A reference copy may be secured for your music library at the nominal cash price of 30 cents, postpaid.

VIOLIN VISTAS

FOR FIRST POSITION PLAYERS (With Piano Accompaniment)

The average violin student usually spends a year or more mastering the first position, for with the first position comes the problem of holding the instrument correctly, developing the bow arm, and perfecting accurate intonation. Until these fundamental phases of violin playing are comprehended, the student should not undertake the higher positions.

To supply interesting recreational pieces for this first year of study, our violin specialists have made a careful selection of violin pieces limited strictly to the first position, and have arranged them in progressive order from the very simplest pieces, containing easy rhythms and no accidentals, to more advanced first position pieces.

The contents includes numbers which, by their easy playability and fluent melodies, have already proven their popularity with teachers and young players. The violin parts are carefully edited with bowings which "come out right," and the piano accompaniments are of a grade which may be played by a third year piano pupil.

A single copy of this book may now be ordered in advance of publication at the cash price of 40 cents, postpaid.

PIANO FUN WITH FAMILY AND FRIENDS

All down through the ages mankind has shown a tendency to leave for awhile that which is good, only finally to circle back again. In the last decade, it seemed as though the good, heart-warm, character-building home life of the American people was to be a thing of the past as many seemed to desert it. Now, as in all of history's action and reactions, there is a return to the practice of spending more time in the home.

It is to meet the demand for interesting home entertainment that this volume has been included in the publishing plans of the THEODORE PRESSER CO. We believe it will mean a great deal to young and old in the home, and it also will be a boon to piano teachers as it makes many aware of the rich reward coming to one who is able to play the piano and thus gain personal enjoyment while giving pleasure to others.

The piano music in this volume will be

such as may be played by any average pianist, or the student who has had two or three years of study. The contents provide opportunity for taking care of large or small groups and present ideas for getting everyone interested in having a merry and an enjoyable time with others.

Advance of publication cash price is 60 cents, postpaid.

ADVANCE OF PUBLICATION

OFFERS WITHDRAWN

True to our promise we have ready for delivery this month both the Thanksgiving and Christmas cantatas announced in the September issue of THE ETUDE MUSIC MAGAZINE. As is customary, the special advance of publication price for a single non-returnable copy of either cantata is now withdrawn, but, as these works are placed on sale, directors, and those having in charge the furnishing of music for the above mentioned feasts, may obtain single copies for examination under the liberal terms of Presser's "On Sale" plan. These are the works we take pleasure in presenting:

*Harvest Home* by William Baines is a cantata for the Autumn season or for Thanksgiving services. It is scored for a choir or chorus of mixed voices, with effective solos for the principal voices, Soprano, Alto, Tenor and Bass. The text was selected and written by the composer and the time of performance is about 35 minutes. The average volunteer choir will find this cantata well within its capabilities. Price, 60 cents.

*Hosanna in the Highest* by Alfred Wooler is, as the title implies, a cantata in the text of which the angels' song of Bethlehem is featured. Indeed the highlight of the work is the wonderfully effective closing chorus, "Hosanna in the Highest." The carol "O Guiding Star" is another featured number. There is a fine trio for alto, tenor and bass, a trio for women's voices and the usual solos. All of the music can easily be rendered by the average volunteer choir after a few rehearsals. Price, 60 cents.

REWARDS FOR SECURING NEW ETUDE SUBSCRIPTIONS

Elsewhere in this issue will be found a list of attractive premiums for those who care to devote spare time to the securing of new subscriptions for THE ETUDE. This is pleasant work and will prove profitable to you. A list of other premiums may be secured through a post card request addressed to the Circulation Department of THE ETUDE.

CHANGES OF ADDRESS

It is of vital interest to us that no subscriber misses a single issue of THE ETUDE because of its going astray in the mails, as the result of a change of address. Be sure that when you change your address, you give us at least four weeks notice in advance. In that way you will receive each issue without delay.

SATISFACTION COMPULSORY

The late George T. Boldt, most famous of all American Hotel men (former owner of the great Bellevue Stratford Hotel of Philadelphia) used to say:

"When a patron complains, it is a sign that that patron is not satisfied, and we are in business to satisfy people."

The Presser staff of expert music clerks has been schooled for decades in seeing that the customer's exact desires, his time and his pocketbook are given every possible consideration. All of our younger clerks are taught to follow this ideal.

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Sends how to begin, the equipment needed, what publicity to use, and gives a carefully graded list of materials.

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DID YOU EVER THINK ABOUT MODERN TRANSPORTATION?

The engineers designing automobiles, airplanes, locomotives, electric speed line cars, etc., have made great strides in streamlining to avoid air resistance. No longer do they waste considerable percentages of the propelling motor power generated by making unwieldy shaped conveyances push against wind resistance.

Publishers of today likewise avoid wasting energies in trying to push into general acceptance, music works which do not find a ready reception with the profession at large.

Those works which by means of especial merits prove to be "stream-lined" for traveling to success are discovered by publishers through sales records.

In this space devoted to publications selected from the Publisher's Printing Order of the past month, there is opportunity to become acquainted with a wide variety of music works which are selling constantly. Teachers may secure any of these for examination.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
24011	Let's March—Kerr	1	\$0.25
6460	Ding Dong Bell—Spaulding	1	.25
15445	Heigh Ho! March—Rolfé	1 ½	.25
6755	Fairy Footsteps—Farrar	2	.30
9420	Dixie Land—Steinheimer	2	.25
23957	Jack Jump Over the Candlestick—Billro	2	.25
4335	Rustic Dance—Howell	2	.25
24847	Little Attic of Dreams—Grey	2	.25
18686	The Ducky Fiddler—Baines	2	.25
5100	The Frolic of the Frogs—Watson	2 ½	.25
11636	Sweetheart Waltz—Kern	2 ½	.35
19010	Apple Blossoms—Rolfé	2 ½	.25
4193	Summer Idyl—Rothleder	2 ½	.25
17517	A Blushing Rose—Lawson	2 ½	.25
15293	Black Hawk Waltz—Walsh	3	.25
1126a	Little Tarantelle, Op. 46, No. 1—Heller	3	.25
18949	Dance of the Rosebuds—Kears	3	.50
30111	Stars and Stripes Forever— Sousa	3 ½	.50
6703	Golden Rain—Cloy	3 ½	.25
30576	Gondoliers, from "A Day in Venice"—Nevin	4	.50
911	Aut. Marin, Op. 83—Gardard	4	.25
1126	Water Sprites, Op. 45, No. 2—Heller	4	.25
24801	A Garden Party—Benson	4	.40
7014	Hungary, Op. 410—Kocling	4 ½	.50
6651	Silver Spring, Op. 6—Mason	5	.25
2035	The Two Larks—Leschetizky	5	.25

SHEET MUSIC—PIANO DUETS

1882	Reverie, Op. 584, No. 4—Behr	1	\$0.25
2508	Italian Melody, Op. 222, No. 4—Sartorio	1	.25
2511	Little Sunshine Polka, Op. 62—Wohlfahrt	1	.25
2651	Sunshine on the Prairie—Grainger	1	.25
17505	Tinkling Bells—Bugbee	1	.40
18714	Message of Spring—Rolfé	1 ½	.25
4078	To Arms! Op. 2—Ortlepp	2 ½	.25
3172	The Joyful Peasant—Schumann-Smith	3	.25

PIANO METHODS

Student's Book (School for the Piano, Vol. 2)—Presser	\$1.00
All in One—Melody-Rhythm-Harmony—Kerr	1.00
Standard Graded Course of Studies (Orig. Ed., Gr. 1)—Mathews	1.00
First Year at the Piano (Parts 2, 3 & 4)—Williams—Ed.	.35
First Year at the Piano (Complete)—Williams	1.00
Second Year at the Piano—Williams	1.00
The Music Scrap Book (A Kindergarten Method)—Wright	.60
Mathews' Graded Materials, Gr. 3	1.00
Making Progress in the Piano Class (Book 2)	.75
Happy Days in Music Play (Complete)	1.25

PIANO SOLO COLLECTIONS

Gems of Melody and Rhythm—Steelman	\$1.00
Spring "Around the Year with Music" Series	.50
Classics for the Young—Feliz	1.00
Easy Engelmann Album	.75
Playtime Book—Adair	.75

PIANO DUET COLLECTION

Book of Piano Duets for Adult Beginners	\$1.00
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VOCAL COLLECTION

Nine Indian Songs—Licurance	\$1.50
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(Continued on page 628)



## DID YOU EVER THINK ABOUT MODERN TRANSPORTATION (Continued from page 627)

SHEET MUSIC—VOCAL SOLOS	
30054 <i>Nicharo (Low)</i> — <i>Mana-Zucca</i> ....	\$0.60
30050 <i>My Heart Is a Haven (High)</i> — <i>Steinel</i> .....	.50
30116 <i>Coming Home (Medium)</i> — <i>Willeby</i> .....	.50
SHEET MUSIC—VOCAL DUET	
30434 <i>O Love Divine (Soprano and Alto)</i> — <i>Nevin</i> .....	\$0.60
VOCAL METHODS AND STUDIES	
Methodical Sight Singing, Op. 21 ( <i>Part 2, The First Time Through the Keys</i> )— <i>Root</i> .....	\$0.60
Scales and Various Exercises, Op. 27 ( <i>High Voice</i> )— <i>Root</i> .....	.75
Master Vocal Exercises— <i>Connell</i> .....	1.00
OPERA	
Hearts and Blossoms— <i>Stults</i> .....	\$1.00
ANTHEM COLLECTION	
Anthem Devotion.....	\$0.35

SHEET MUSIC—VIOLIN AND PIANO	
5700 <i>Adoration—Borowski</i> .....	\$0.60
7607 <i>Melody of Love—Engelmann</i> .....	.60
OCTAVO—MIXED VOICES, SACRED	
10214 <i>Praise the Lord—Randelger</i> .....	\$0.10
10761 <i>Holy Art Thou—Händel-Kingsmill</i> .....	.10
15547 <i>Prepare Ye the Way of the Lord—Garrett</i> .....	.10
15549 <i>Whoso Dwelleth under the Defence of the Most High—Martin</i> .....	.12
15580 <i>I Heard the Voice of Jesus Say—Kathbun</i> .....	.12
15692 <i>Ye Shall Dwell in the Land—Stainer</i> .....	.12
20411 <i>They That Trust in the Lord—Roberts</i> .....	.15
35107 <i>Tarry with Me, O My Saviour—Marks</i> .....	.15
35027 <i>Love Divine—Marks</i> .....	.15
OCTAVO—MIXED VOICES, SECULAR	
35094 <i>Mighty Lak' a Rose—Nevin</i> .....	\$0.10

OCTAVO—WOMEN'S VOICES, SACRED	
20293 <i>Eye I Hath Not Seen—Gaul-Bliss</i> .....	\$0.12
OCTAVO—MEN'S VOICES, SECULAR	
15529 <i>Marching Men—Ashford</i> .....	\$0.12
HARMONY	
Harmony Book for Beginners— <i>Orem</i> .....	\$1.25
RUDIMENTARY WORK	
Spelling Lessons in Time and Notation— <i>Bilbro</i> .....	\$0.50
HARMONICA	
The Harmonica Soloist— <i>Sonnen</i> .....	\$0.50
ORCHESTRA	
Easiest Orchestra Collection— <i>Peery</i> .....	\$0.35
Parts.....	.65
Piano Acc.....	.65
BAND	
34004 <i>New Colonial March—Hall</i> .....	\$0.75
34027 <i>Hostrauer's March—Chambers</i> .....	.75
34076 <i>Bravura March—Duble</i> .....	.75

## WORLD OF MUSIC

(Continued from page 569)

LOUIS FERDINAND GOTTSCHALK, veteran conductor and composer, died on July 16th, at Los Angeles, at the age of seventy. He first won a wide reputation by his leading of the company introducing Lehar's "The Merry Widow" to America. Gottschalk also prepared the music for "The Three Musketeers" and "Little Lord Fauntleroy," two great theatrical successes of the late nineteenth century, and for the more recent "The Horsemen of the Apocalypse."

THE CENTENARY of the birth of Amilcare Ponchielli, composer of "La Gioconda" and several successful but less known operas, has been celebrated by a Commemorative Conference at the Royal Academy of St. Cecilia at Rome, and by a special festival at Cremona, his birthplace. He was educated at the Conservatory of Milan.

JOHN SEBASTIAN MATTHEWS, widely known organist and composer, died on July 23rd, at Providence, Rhode Island, where for eighteen years he had been organist of Grace Episcopal Church. Born December 11, 1870, at Cheltenham, England, he received his musical training from his father—for forty-five years the conductor of the Cheltenham Musical Festivals—and from G. B. Arnold, organist of Winchester Cathedral. He came to the United States in 1891 and has done much to uplift church music.

THE DUBLIN UNIVERSITY CHORAL SOCIETY gave in June its three hundredth concert, with "The Erl-King's Daughter" of Niels W. Gade as the principal item of the evening.

W. GEORGE HOYEN, of Boston, who is conductor of the Little Symphony Orchestra of the Massachusetts Institute of Technology and a member of the faculty of the State Teachers' College at Fitchburg, was this summer awarded, for the third consecutive year, the annual scholarship to an American student of conducting, for work at the Mozarteum of Salzburg. Dr. Bernard Paumgartner, director of the Mozarteum, Bruno Walter and Clemens Krauss lead the classes in conducting at this famous school, a memorial to "The Swan of Salzburg."

"HARLEM HEAB'N," a Negro symphony by David Broakman, a composer of Holland, had its world première at the Hollywood Bowl on the evening of August 11th. Clarence Muse, known to the stage and screen, was leading soloist; there was a chorus of two hundred and fifty Negro voices; and Ninno Martelli conducted.

THE MENDELSSOHN GLEE CLUB of New York, one of the noted men's choruses of the United States, has called Cesare Sodero as the conductor of its present and sixty-ninth season. Mr. Sodero has attracted notice for his ability as a conductor of opera.

JASCHA HEIFETZ was the soloist with a new concerto for violin, by Castelnuovo Tedesco recently had its première performance at the Teatro Comunale of Florence, Italy, with Vittorio Gui conducting.

## COMPETITIONS

PRIZES of One Thousand Dollars and Five Hundred Dollars are offered for composition for symphony orchestra, and not to exceed twenty minutes in performance. The composer must be an American citizen under forty years of age; compositions must be in the hands of Swift and Company before December 1st, 1934; and the winning work will be performed by the Chicago Symphony Orchestra. Further particulars may be had by addressing "Musical Competition," Swift and Company, Union Stock Yards, Chicago, Illinois.

A SCHUBERT MEMORIAL OPERA PRIZE, providing for a debut in a major rôle in a Metropolitan Opera Company performance, is announced for young American singers. The contest will be held in conjunction with the Biennial of the National Federation of Music Clubs in 1935, at Philadelphia and conditions of entrance will be announced later.

## THE PUBLIC DECIDES

In a democracy, we like to think that the majority rules. And in some seemingly occult manner the majority knows what is best for itself. This is especially true of the music publishing business. Just try to take some composition you have especial confidence in and by means of every conceivable advertising device known, attempt to make it popular. If Mr. Public turns up his nose and holds his hands over his ears, you cannot coax his interest by any method. This is the common experience of publishers. They are all slaves to the infallible law of public decision. The piano pieces with the greatest human appeal step out of the ranks in an uncanny manner. Strangely enough, the pieces the public selects are usually what the average music lover describes as "the prettiest" pieces. No matter what the critics or the editors may think, the public and the public only, decides.

In order that our readers may know how the public has decided in the matter of the compositions added to the Presser catalog during the past ten years, we are giving a list of twenty-five in the order of the number sold. The Roman numbers in the parentheses represent the grade. The Arabic numbers, the price. Any of these numbers may be had for home inspection through the Presser "On Sale" system. If you want the entire list, do not hesitate to write. We want you to know these exceptional numbers that the public has decided are the ones it likes best.

Sea Gardens.....	J. F. Cooke.....	(IV)	.50
Chinatown.....	James H. Rogers.....	(III½)	.30
The Camel Train.....	William Baines.....	(II½)	.50
Valse Petite.....	Ella Ketterer.....	(III)	.35
The Bobolink.....	Ella Ketterer.....	(I)	.30
Sunbeams and Roses.....	Paul Bliss.....	(III)	.50
Valse Miniature.....	M. Ewing.....	(II½)	.40
A Little March.....	N. Louise Wright.....	(I½)	.25
At the Campfire.....	R. Krentzlin.....	(II½)	.50
The Crown.....	Anna P. Risher.....	(II)	.30
A Little Waltz.....	N. Louise Wright.....	(I½)	.25
Fields in May.....	M. L. Preston.....	(III)	.50
Sunbeam Dance.....	Carl W. Kern.....	(II½)	.35
Twilight Visions.....	Walter Rolfe.....	(III)	.40
Joys of Spring.....	Charles Huertner.....	(I½)	.35
Beautiful Isle.....	J. F. Cooke.....	(II½)	.40
Over the Garden Wall.....	Charles Huertner.....	(II½)	.35
Danse Hongroise.....	Paul Du Val.....	(IV)	.50
Ler's March.....	Robt. Nolan Kerr.....	(I½)	.25
Tommy's New Drum.....	M. L. Preston.....	(I½)	.30
A Dainty Gavotte.....	N. Louise Wright.....	(I½)	.25
The King's Review.....	William Baines.....	(II½)	.35
Charmante!.....	Frederic Grotton.....	(III½)	.40
Priscilla on Sunday.....	Mathilde Bilbro.....	(I)	.30
A Woodland Frolic.....	Paul Valdemar.....	(II)	.25

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A FAVORITE  
COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

## CHARLES HUERTNER



The THEODORE PRESSER Co. had the honor of issuing the first published composition by Charles Huertner. The publication was made in 1911 and since that day Mr. Huertner's compositions, which now run around two thousand selections, have met with such success as to give him international prominence as a composer.

Many young folk who have used his delightful piano solos in the easier grades will be glad to know that also some of the most prominent concert pianists and artist singers make use of his musical inspirations in their professional appearances.

Charles Huertner was born in Brooklyn, New York, in the year of 1885. His father was his first teacher and with whom he continued until, at the age of eighteen, he entered Syracuse University where he received music training under Seiter, Frey and Berwald. Later, the success of some of his first compositions changed his intention of becoming a piano virtuoso and accordingly he went to Europe attending the Royal

Conservatory studying counterpoint and composition there under Paul Juon.

One of the pleasures which many in music circles enjoy when visiting Syracuse, New York, is the opportunity to enjoy the good company of their hospitable and entertaining friend and fellow musician, Charles Huertner.

It is impossible here to give what would be considered a full and fair representation of this favorite composer's compositions and it is even more difficult, out of the selected list given here, to suit those who want a few special favorites named. "Thoughts at Sunset" grade 4, "Fireflies" grade 4, "Joys of Spring" grade 1½ and "Chansonnette" grade 3 (which is also published for orchestra), are widely used by piano teachers. His "Valse Burlesque" grade 5 and others in his set of "Six Compositions in Modern Style" have won the attention of concert pianists.

The works of this composer have an interesting vein of melody and there is a feeling about them of modernity that is pleasing.

## Compositions by Charles Huertner

PIANO SOLOS							
Cat. No.	Title	Grade	Price	Cat. No.	Title	Grade	Price
22557	Advance of the Scouts. <i>March</i> .....	2½	\$0.35	23111	Neath Shady Trees.....	3	\$0.30
18658	Antoinette.....	4	.35	18660	A Nightmare.....	4	.35
23219	Ariadne.....	3½	.40	9536	On Fairy Barque.....	4	.35
23393	Away We Go.....	2	.30		<i>Burlesque</i> .....	4	.35
22639	Captain Wood.....	2½	.30	14974	On Horseback.....	4	.35
22637	The Early Violets.....	2½	.30	23114	Over the Garden Wall.....	2½	.35
23221	Ecstasy.....	3½	.40	22556	The Rider.....	2½	.30
18413	Fireflies.....	4	.50	18663	Romance Poetique.....	5	.35
23390	Fragrant Floweret.....	2½	.35	18661	Shepherd's Song.....	5	.30
22635	From Old Madrid.....	2½	.30	23220	Silhouettes.....	3½	.35
23113	From the Land Where the Shamrock Grows.....	2	.30	22551	A Song of Long Ago.....	2	.35
23112	The Gondolier's Song.....	3	.40	22554	The Spinner.....	2	.35
23392	Here We Come.....	2½	.30	18450	A Spring Day.....	2	.30
22638	In Good Spirits.....	2½	.35	22558	Taffy Was a Welshman.....	2½	.35
22553	Into Mischief.....	2½	.30	18462	Thoughts at Sunset.....	4	.35
23110	Joys of Spring.....	1½	.35	23391	Under the Elms.....	3	.30
22555	A Lively Waltz.....	2½	.40	18664	Valse Burlesque.....	5	.50
18662	March Burlesque.....	4	.30	30198	Valse Capricetta.....	4	.40
22636	May Dance.....	2½	.30	9096	Valse Miniature.....	6	.40
18432	Meadow Brook.....	4	.50	18485	When Grandmother Danced.....	3½	.40
18659	A Miniature.....	5	.30		Chansonnette.....	3	T. 40
22552	Mischievous Eyes.....	2½	.30		Isle of Dreams.....	3	T. 40
VOCAL SOLOS							
Cat. No.	Title	Compass	Price				
23536	At Twilight.....	E-a flat	\$0.40				
25179	Che-a-wan-ta. <i>Robin</i> .....	d-g	.50				
23534	Lovely Night.....	e-f	.35				
23535	My Dearie.....	d-D	.35				
15152	My Reverie.....	d flat-F	.30				
23537	Where'er, Dear, You May Be.....	e flat	.40				
25173	There's That About a Rose.....	d flat-d flat	.50				
TWO-PART SCHOOL CHORUSES							
35137	The Brook.....		\$0.15				
35051	Spring.....		.15				
35052	The Swing.....		.10				
MEN'S CHORUS							
35252	King of the Air Am I.....		\$0.12				
ANTHEMS							
20414	Now Thank We All Our God.....		\$0.10				
20155	O Love That Casts Out Fear.....		.08				

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# JUNIOR ETUDE

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## Around the World in Music

No. 4 FRANCE

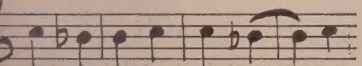
### Frank's Keyboard Accidents

By GLADYS M. STEIN

WHY, Frank, what makes you look so worried?" asked Miss Bailey as Frank entered the studio for his lesson.

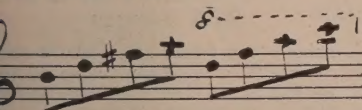
"Oh, I'm afraid of losing my position as a pianist in the Boy Scout Orchestra. The director called me down several times at rehearsal for leaving out accidentals, putting them in, or something!"

"That is quite a serious fault, Frank, but there is no reason in the world for your doing such things. Play one of your orchestral pieces for me."



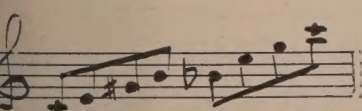
Frank began and made many and various mistakes with his accidentals. "I wish there were some rules for sharps and flats so I'd know when to play them," he said. There are three simple rules. Get out your note book and put them in. The first is: 'The effect of an accidental stops at the end of the measure unless the note is tied over into the next measure.'

"I see where my mistake was, there," said Frank. "I kept flattening them all through the line, I guess."



The second rule is: 'An accidental does affect notes in higher or lower octaves of parts.'

"You mean that the second G is not sharp, then, even if it is in the same measure?"



That's right. And here is rule three: In case an *ottava* mark is used, the higher accidental need not be rewritten but is understood."

Well, that's a great help, if I only remember. Now I hope I won't have so many board accidents, because I want to stay in the Scout Orchestra."

### LETTER BOX

FROM JUNIOR ETUDE:  
I am enclosing a program of my last recital. It went along beautifully with it and had all numbers memorized and received many congratulations. I am planning to be a musician when I grow up and know I shall get much help from THE ETUDE. I am also sending a snap-shot of me.

From your friend,  
BETTY JANE ROUGER (Age 11), California.

B. B.—Unfortunately we shall not be able to print Betty's nice program, as there are many letters to be printed; and her snapshot was taken in too bright a light to reproduce well.

IT is not a long trip to France in these days, and it can be conveniently made from all parts of the world. But think of the people who lived in by-gone centuries, when traveling was a big adventure, yet went to France to hear and study music.

France early became a music center, and the Abbott Alcuin wrote some commentaries on Gregorian modes as long ago as the ninth century. Hucbald in the tenth century helped to develop a system of notation. He was Flemish, but the map has been changed since those days and Flanders has been absorbed by France.

Then the Troubadours and Trouveres spread the art of secular music throughout the Kingdom in the twelfth and thirteenth centuries, as they wandered about from castle to castle telling the day's news in song and recounting tales handed down from the time of Charlemagne. A Troubadour Academy was founded in Toulouse in 1320. Adam de la Hale, one of those medieval composers, wrote a sort of musical play which was produced in 1285. Yet we are apt to think of music as something much more modern.

While opera was being systematically evolved in Italy, another group of musicians and poets were making similar experiments in France, but the people there had a great fondness for the ballet which became a part of the festivities of the court and had a strong influence on the later drama and opera.

In the seventeenth century appeared the composer Lully who, though an Italian, lived in Paris where he became the favorite composer of the King, Louis XIV. The first French opera house was built in 1671 and many operas of Lully and Rameau, mostly on Greek mythological stories, were produced there. Then came operas written by Grétry, Auber, Halévy and Cherubini (pronounce Kay-ru-bee-ny). He was another Italian who lived in Paris and wrote French operas.

Instrumental music began to be de-

veloped aside from the opera in the seventeenth and eighteenth centuries. The keyboard instruments of those days were the clavecin and the harpsichord, the ancestors of our modern piano, and the composers, Rameau and Couperin, wrote for these instruments. They were also the first to give names to their compositions. Rameau, who died in 1764, wrote a treatise on harmony, and on account of it was considered very modern and radical in his views.

Although the French people were quite absorbed in opera, concerts of other kinds were becoming popular, largely through the efforts of Gossec, a Belgian, who identified himself with French music.

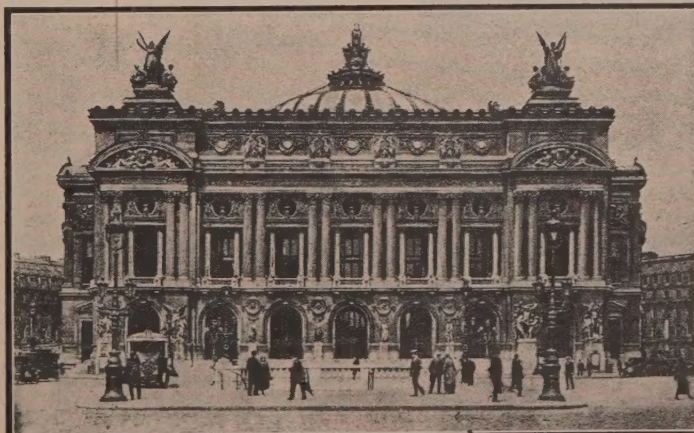


NOTRE DAME CATHEDRAL

The Conservatoire de Musique was founded in Paris in 1785 and many of the world's greatest musicians studied or taught under its roof. The famous Prix (pronounced *pre*) de Rome given by this music school has been in existence since 1803 and has been won by many eminent musicians. It gives to the winner four years' travel and study in Italy.

Of course Chopin (1810-1849) belongs in any account of French music, but as he is so well known to piano students it is not necessary to say much about him here. For an account of his life, look in your

(Continued on next page)



PARIS OPERA HOUSE

### SEA RHYTHM

The waves of the ocean  
In rhythm flow on.  
They form, and  
They break, and  
They splash, and  
They're gone.

And other waves follow  
Where waves formed before.

The rhythm.  
Of ages,  
The rhythm  
Of yore.

### Playing School

By RENA IDELLA CARVER

I love to play that I'm at school,  
And I'm the teacher, big and firm,  
And everything is done by rule,  
And pupils make a grade each term.

I have ten pupils there, you see,  
That curved and strong must learn to stand;  
Each pupil now you've guessed to be  
A finger on my little hand.

Now, first, I'll bear their A, B, C's,  
With Middle C to start the sound,  
While F, at left of three black keys,  
In every octave can be found.

And now we'll have some words to do,  
Spelled on the key-board, just like this—  
"Efface," and "egg," and "baggage," too.  
So many that they should not miss.

Then next, arithmetic we'll do,  
Notes whole and half, and quarters three,  
Plus eighths, sixteenths, and dotted, too.  
The notes and count must all agree.

A singing lesson now we'll take  
And slowly read our Do, Re, Mi's:  
Sopranos, perfect tones must make,  
While basses sing with greater ease.

Through language, now, the class must go  
And understand the words, so clear,  
Andante, dolce or presto,  
They'll learn them, subito, don't fear.

And now gymnastics, fast and light,  
On scales of A and F and D.  
So Bach or Mozart will sound bright  
With clean, clear runs in every key.

Some playtime we must have, each day,  
To skip, or jump, or run a race,  
Because, you see, that is the way  
For everything to have its place.

I have ten pupils smart, you see,  
And many things they have to learn.  
My Pupils, now, you know to be  
My fingers, learning all in turn.



## JUNIOR ETUDE—(Continued)

## Around the World in Music

(Continued)

music history or see the Junior Etude for December, 1928, in the Little Biography series.

Two great opera writers were Gounod (died in 1893), whose opera, "Faust," is one of the most popular operas of today; and Bizet (died in 1875), whose opera, "Carmen," with the scene laid in Spain, is equally popular. Then a little later comes Massenet (died in 1912), with the operas "Manon," "Thais," and "Le Jongleur de Notre Dame," the story of which is founded on an old Troubadour legend; Saint-Saëns (died in 1921) with the opera "Samson and Delilah" and also many compositions for piano, orchestra, chamber music, and so forth.

Cesar Franck, who died in 1890, though a Belgian, spent so many years in Paris as an organist and teacher at the Paris Conservatoire and had such a strong influence on French music that he belongs to France. He has been called the French Brahms, though for no apparent reason. His great "Symphony in D minor" is a general favorite today.

The list of outstanding French composers also includes Chabrier, (pronounce *Shab-ree-ay*), Charpentier, (pronounce *Shar-pon-tee-ay*), d'Indy (*d'an-dee*), Faure (*Fo-ray*), Dukas (*Du-kah*), and then Claude Debussy (*Day-bu-see*) (1862-1918). His works were considered the extreme in modernism when they first appeared, and his opera "Pelléas and Mélisande," written on a story of Maeterlinck, made a sensation, as it was so different from what people thought an opera should be.

Other modern names include Satie, Ravel, Milhaud, Honegger, Poulenc (pronounce Say-tee, Rah-vel, Meel-o, Honneg-air, Poo-lonh).

A good idea of the progress of French music can be obtained through records, as there are countless numbers to select from, some of the most interesting being: *Hymn*

of Charlemagne, said to have been sung by Joan d'Arc, which is on Victor, No. 20896; French Folk-songs on No. 72165; Troubadour Songs of Adam de la Hale, on No. 20227. Others present Lully (Victor Nos. 7424, 9917, 5003 and 20351), Rameau (Nos. 1199 and 22166), and Couperin on 1503.

Getting down to more modern composers, Chopin is recorded on too many records to mention. Berlioz is on Victor No. 20563 and on Columbia, 67422D. Arias from "Faust" are on Victor 6618, 7179 and 19783. The *Torcedor Song* from "Carmen" is on Victor 8124 and the Habanera on 8091. "The Carnival of Animals," by Saint-Saëns, may be heard on Columbia Set No. 81, on Victor 7200 to 7202. The famous little melody called *The Swan* comes in this "Carnival of Animals."

The entire "Symphony" of Cesar Franck has been recorded on Victor, Nos. 6725 to 6730 and 7032 to 7036, and on Columbia, Set No. 121. The "Violin Sonata" is on Columbia, Set No. 158. Debussy's "Children's Corner" may be heard on Victor Nos. 7147 and 7148, and the "Festivals" is played by the Philadelphia Orchestra on Victor 7500 and by the Paris Orchestra on Columbia, 169. Ravel's "Bolero" comes on Victor No. 7251 and his "Mother Goose Suite," conducted by Damrosch, on Columbia No. 74.

For your piano numbers you could play Couperin's *Alarm Clock*, and the *Hen*, *Pavanne* and *Tambourine*, by Rameau. Gounod's "Bal d'enfants" is not very difficult, and then there are many arrangements from "Faust." Godard may be represented by *The Woodchoppers*, *Les Hirondelles*, and so forth. And some of the older club members could play some Chopin, and the *Arabesques*, *En Bateau*, and *Reverie* of Debussy.

A long and interesting French program may be made from these suggestions.

## JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essays or stories and for answers to puzzles.

The subject for essay or story this month is "My Best Effort." It must contain not over one hundred and fifty words. Any boy or girl under the age of fifteen years, whether a subscriber or not, may enter the contest.

All contributions must bear the name and age of the sender, in the upper left-hand

corner, and the address in the upper right-hand corner of the paper, and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pennsylvania, before the fifteenth of October. The names of the prize winners and their contributions will be published in the January issue.

Do not use a typewriter and do not have any one copy your work for you.

Competitors who do not comply with all of the above conditions will not be considered.

## Do Animals Like Music?

(PRIZE WINNER)

I have a little turtle, who, I think, enjoys music. Every time any one plays the piano quietly, but not loud, he tries to climb out of his bowl to listen. I wanted to find out whether he really came out for the music, or if he would do it for any kind of noise, so I tapped very loudly on the table, but there was no response. I clapped my hands, still nothing happened. So now I know that my turtle really likes music.

My goldfish also enjoy music. Whenever they hear the piano being played, no matter how lively they were before, they become quiet. I tried the same experiment with them and had just the same results. So I am sure that they, and probably many other animals, like music.

ADELE S. WEISS (Age 14), New York.

## Do Animals Like Music?

Most animals do like music. When I practice my music lessons, my cat, Silver Tip, comes into the room. One day when I came from school, Silver Tip met me at the door and followed me into the music room. I began to practice on the piano, and then looked around for my ukulele. I thought I heard some one picking on it. The sound seemed to come from under the piano bench. What do you think I saw? Silver Tip was picking at my ukulele strings. I tried to pull him away but he held fast. Finally, "pop" went the strings. Silver Tip had broken my instrument! So I told him he could have it. He still comes in and plays on his ukulele when I practice.

DOROTHY GAULDIN (Age 12), Virginia.

## Do Animals Like Music?

(PRIZE WINNER)

Some animals apparently are fond of music, while to others it is extremely annoying. Some dogs will howl on hearing any kind of music, while others will even dance to music and seem to enjoy it.

In India the snake charmers can cause the snake to sway with the music from their pipes. Rats have been known to come out of their holes, attracted by music. Horses when trained, will keep time to music. Elephants also enjoy it. They sway their trunks in perfect time. Anyone who has watched the trained seals at the circus, keeping time and seeming to enjoy it, can have no doubt of their liking for it.

Some animals may simply feel the effect of the vibrations of sound, while others seem really to like it.

MARTHA ENGLISH (Age 14), Pennsylvania.

HONORABLE MENTION FOR MAY  
ESSAYS

Helen Gibbs, Kath Lene Rex, Elizabeth Boli, Helen Wilson, Sara Helen Lee, Georgia Nell Elliott, Sylvia Savin, Mary Lou Brothers, Ernestine Hunter, Catherine McLaughlin, Susie Horgasian, Dolores Modrow, Elleen Gordinier, Phyllis Coen, Louise Fleming, Helen Patricia Bressler, Rose Marie Kinnear, Solveig Nystrom, Sarah Ellen Schmidt, Daphne Takach, Anita McCarter, Dorothy Baker, Jean Sommers, June Albright, Mary E. Tiesburg, Mary Johnston, Olivia Cowarde, Ina Sager, Marguerite Owens.

## DEAR JUNIOR ETUDE:

Our music club, called The Keyboard Club, meets every Wednesday morning in vacation and we alternate the study of an old master with an American composer. We selected for our pin one representing a baby grand piano. Certain requirements must be met before we are eligible to wear our pins. Enclosed is a kodak picture of our club.

From your friend,

SHIRLEY SCUPHOLM, Michigan.

N. B.—The picture of the Keyboard Club was somewhat light-struck and would not reproduce well.

## ANSWERS TO MAY PUZZLE:

Trombone  
Piano  
Guitar  
Organ  
Banjo  
Violin  
Clarinet  
Zither

## PRIZE WINNERS FOR MAY PUZZLE:

JULIA ANN WILCOX (Age 9), West Virginia.  
SHIRLEY H. FRIEDLANDER (Age 13), Pennsylvania.  
MARTIN BARAHL (Age 14), Michigan.

HONORABLE MENTION FOR MAY  
PUZZLES:

Priscille Parisien, John Smith, Grace Coulter, Mary Elizabeth Garrett, Marcus Wilham, Dorothy Baker, Thelma Smith, Alice Marie Jawarski, Mary Jane Marks, Marie Hefler, Hilda M. Anderson, Frances Mayer, Adele S. Weiss, Charlotte Levy, Norman Frederick Rudderow, June Sprague, Daphne Takach, Phyllis Harlow, Frances Steiner, Elaine Gustafson, Frances Pechtold, James Hosna, Jean Sommers.

## Musical Beheadings

By E. MENDES

1. Behead "not fresh" and leave "a story."
2. Behead "to believe" and leave "a tree."
3. Behead "at no time" and leave "always."
4. Behead "to surprise greatly" and leave "a labyrinth."
5. Behead "an instant" and leave "a grain."
6. Behead "a second time" and leave "advantage."

The letters taken away spell a musical form.

## DEAR JUNIOR ETUDE:

Sometimes I learn pieces by myself and then when I go to my lesson my teacher calls it a test piece. What I must do in learning a test piece is to get correct fingering, correct counting, correct phrasing, correct notes. I like to learn new pieces and surprise my teacher.

From your friend,

LOUISE LEATHERWOOD (Age 9),  
North Carolina.



RHYTHM BAND OF CRIPPLED CHILDREN'S HOME, PHILADELPHIA, PA.

## Beautiful Nell

Have you ever heard tell  
Of beautiful Nell  
Who let her piano get dusty?  
She never plays now;  
She does not know how.  
She let all her music get musty.

But

Have you ever heard tell  
Of beautiful Nell  
Whose piano never gets dusty?  
She plays every day  
In her very best way.  
Her music will never get musty.

## DEAR JUNIOR ETUDE:

After taking THE ETUDE for over a year, anybody would surely want to belong to a music club. I belong to five South African clubs. The Patriot Children's Club, Weldon's Birthday Club, Wireless Children's Corner, Outspan Circle, and the Sunday Times Children's Corner.

I am very fond of music and am taking lessons. In my last examination I got 96 out of 100 marks, and you may be sure my teacher was pleased. Soon I am going in for another.

My Uncle, who has adopted me, plays seven musical instruments, and he is persuading me to take advantage of the opportunity of learning his instruments, too. He is very fond of THE ETUDE.

Now I must close, but not forever, and the next time I write I will give you a few musical riddles and wonders.

From your friend,

PETER LOUW, (Age 14),  
74 Rhodes Street,  
Witbank,  
Transvaal, South Africa.



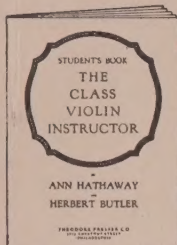
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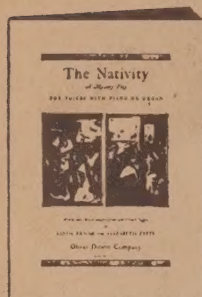
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